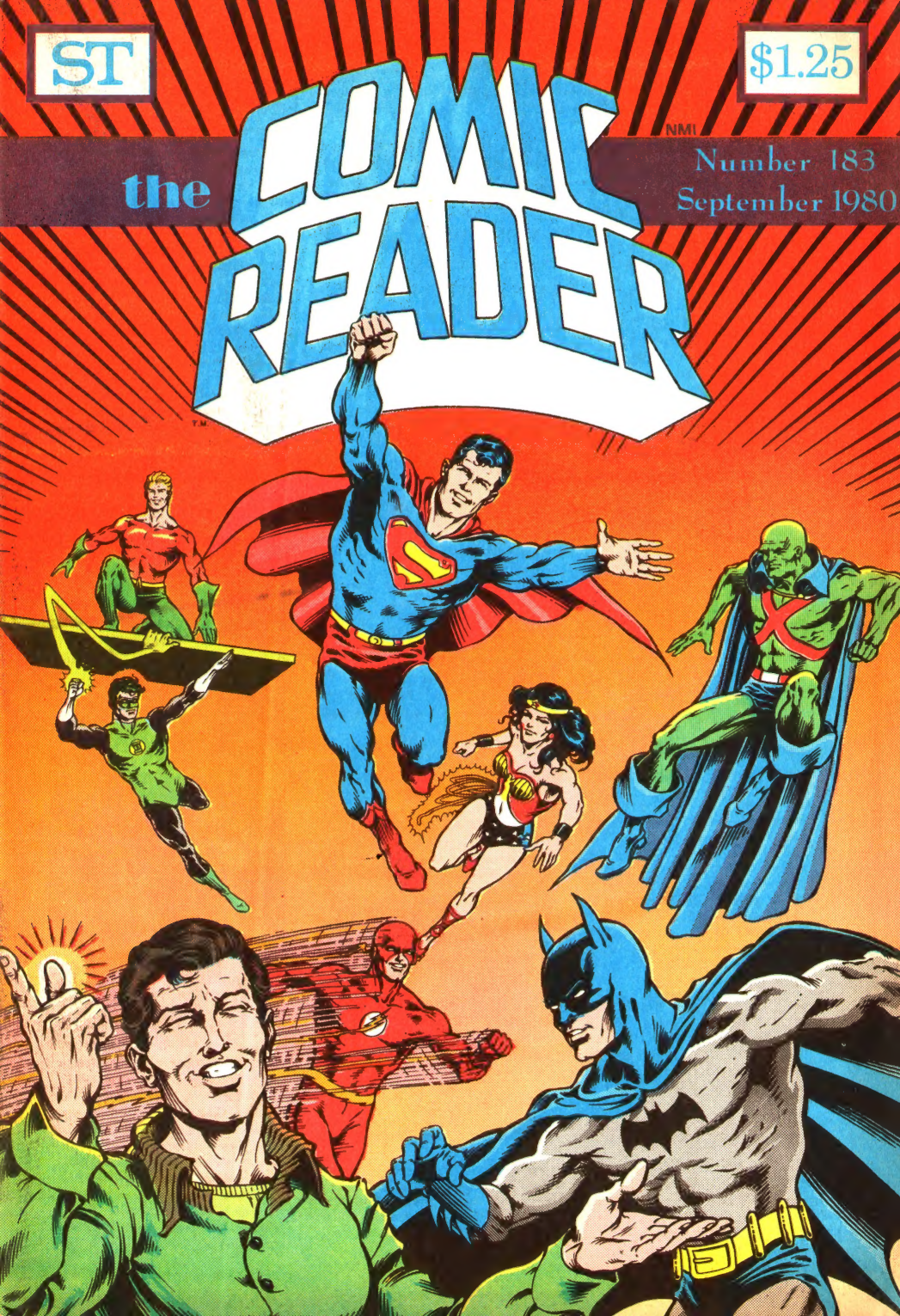
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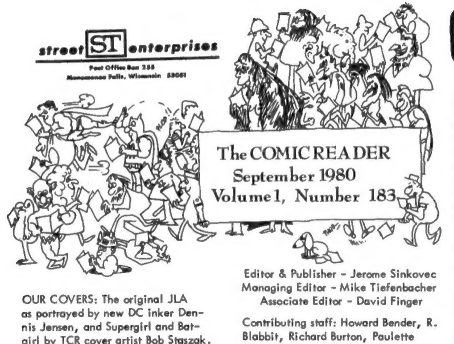

The COMIC READER
September 1980
Volume 1, Number 183

OUR COVERS: The original JLA as portrayed by new DC inker Dennis Jensen, and Supergirl and Batgirl by TCR cover artist Bob Staszak. Both covers are © 1980 DC Comics Inc.

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DC News

Carmine Infantino has been named permanent artist on THE FLASH as of #296, replacing Don Heck. Infantino will do the covers as well, as the first issue, written by Cary Bates as usual, teams Flash and Elongated Man. #295, Heck's final issue, guest stars Solovar and Grodd; upcoming villains will be Captain Cold, and the Shade-Rainbow Raider team. Bob Smith will be regular inker on the book. FLASH #300 will contain a twenty-five page story starring, according to Len Wein, "everybody."

Infantino is being kept very busy. Gerry Conway has written a new SPACE MUSEUM story which Infantino will once again draw; it will appear in MYSTERY IN SPACE. He's doing the Batman/Robin/Deadman story for DETECTIVE COMICS #500 (see below) and will be drawing Firestorm for the first time in an issue of THE BRAVE AND THE BOLD teaming him with Batman, #172, written by Conway. And Infantino has been named regular artist on the DIAL 'H' FOR HERO strip for ADVENTURE COMICS. Speaking of DIAL 'H', DC plans a large promotion campaign at comic shops throughout the country to support the new reader-participation feature.

JUSTICE LEAGUE OF AMERICA and TEEN TITANS, as well as the FIRESTORM strip in THE FLASH, are regularly George Perez's assignments. Probably due to overcommitment, all of them will require some substitutions in the next few months. JLA #187, which features a new costume for Zatanna, will be drawn by Don Heck and Frank McLaughlin. #188 features two stories: the first is the conclusion of #187's battle with The

Creeper's old foe Proteus by Heck and McLaughlin; the second story is a Christmas story called "The Miracle At 22,300 Miles" and is drawn by Rich Buckler and McLaughlin. #189-190 features a rematch with the JLA's foe from #1, Starro The Conqueror, and is by Buckler and McLaughlin. Both the Proteus and Starro stories were inspired by covers drawn an speculation by Brian Bolland; Gerry Conway scripts.

THE NEW TEEN TITANS #5 is being done by Curt Swan and Romeo Tanghal, and features the origin of Raven by Marv Wolfman. #4 guest-stars the Justice League.

Jim Starlin will pencil the FIRESTORM stories in #294-296, with

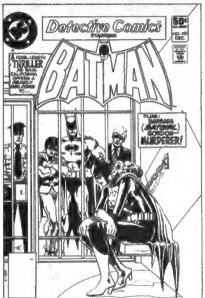
new artist Denys Cowan taking over as regular artist with #297.

Paul Levitz and Karen Berger will become co-editors of HOUSE OF MYSTERY with #292.

I, VAMPIRE debuts in HOUSE OF MYSTERY #290 in a story by J. Marc DeMatteis and Tom Sutton. As with the other regular mystery-book stars, it will be cover-featured, and Joe Kubert will do the honors.

A number of anniversary issues are going to be marked by special issues. UNKNOWN SOLDIER #250 will contain a twenty-five page story starring Unk along with Sgt. Rock, The Losers (Capt. Storm, Johnny Cloud, Gunner and Sarge), Jeb Stuart and the Haunted Tank, and Mlle. Marie. Speaking of Marie, her first solo story in twenty years appears in #249. And #248-249 will give us the absolutely true origin of Unknown Soldier, explaining the many inconsistencies in dates which have occured and superceding previous origins.

WEIRD WAR TALES #100 will feature the Creature Commandos in The War That Time Forgot in a book-length-



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er. The Creature Commandos show up in #97 too, in a J. Marc DeMatteis-Fred Carrillo story. Dave Cockrum and Walt Simonson will be able to take advantage of their love for drawing dinosaurs, as they're both slated to do episodes of THE WAR THAT TIME FORGOT; Cockrum's will be in #98. Mike W. Barr will write #100 and will probably be the new Creature Commandos scripter.

And the long-awaited DETECTIVE #500, as noted before, will be an 80

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pager for $1.50 with square binding featuring a host of special stories. TV writer Alan Brennert and Dick Giordano contribute a Batman and Robin story, "To Kill A Legend"; Len Wein and Walt Simonson do a solo BATMAN story; Cary Bates, Carmine Infantino and Bob Smith create a Batman-Robin-Deadman tale; Mike W. Barr and Jose Garcia Lopez do an ELONGATED MAN story which features a celebration of the 140th anniversary of the detective story and Edgar Allan Poe's creation of same; Paul Levitz and Joe Kubert do a HAWKMAN story which investigates the "Strange Death of Dr. Erdel," the man who brought J'onn J'onzz to Earth; Walter Gibson, who created The Shadow, contributes a text story with illustrations by Tom Yeates; and Len Wein and Jim Aparo team-up to team-up a flock of the many detectives who've appeared in DETECTIVE (though not all): Slam Bradley, Human Target, Pow Wow Smith, Mysto, The Magician Detective, Jason Bard, Roy Raymond and Captain Compass, in "The Too Many Crooks Caper." Joe Kubert laid out the wraparound cover and each artist

will draw and ink the portion featuring his feature.

Other BATMAN news: BATMAN #332-335 will feature a four-parter called "The Lazarus Affair" featuring Talia as she comes between Batman and Robin, in a story by Marv Wolfman, Irv Novick and Frank McLaughlin. The backups for those issues will star Robin, Catwoman and Robin-Catwoman.

A two-parter for DETECTIVE by Gerry Conway and Don Newton will investigate the pasts of Alfred and Lucius Fox as Batman tries to find out who killed war heroine Mlle. Marie.

THE BRAVE AND THE BOLD #173-174 will co-star Batman, Green Lantern and the Green Lantern Corps, with the Guardians of the Universe. Jim Aparo will draw.

Speaking of the Guardians, they will be the subject of further exploration in GREEN LANTERN, as Marv Wolfman plans to explore the entire inner workings of the group. In that book's backup slot, Adam Strange will be searching all of Rann and other planets to find Alanna, who vanishes, following her adventure in GL #138 in which she travels to Earth via the

Zeta Beam. Rodin Rodriguez will soon get a new inker on that strip.

SECRETS OF THE LEGION OF SUPER-HEROES debuts next month, and all three issues will sport Jim Janes and Dick Giordano art on the covers. Janes' interior work will be inked by Frank Chiaramonte.

Meanwhile, on the regular LEGION title, #273 will feature the results of the trial of Brainiac 5 for murder as he is expelled. Upcoming will be the first appearance (by name) of member Reflecto, and Ultra Boy is the focus of other developments. Janes and Chiaramonte did that issue, but Steve Ditko will pencil a couple of issues while Janes completes SECRETS.

Bob Smith will finally take over as inker of WARLORD in the near future.

Jonah Hex will be leading his life of mayhem as a married man, as he begins life married to Mei Ling withstanding the taunts and terrorizing of the kind of bigots that populate the book. Ross Andru has drawn some JONAH HEX feature pages which he also inked, from scripts by Bob Rozakis.

Over in GHOSTS, The Spectre guest-stars in the GHOST BREAKER strip in #97. In SECRETS OF HAUNTED HOUSE, Mister E will face a demon from Hell, a Frankenstein-type creature and a leprechaun. THE UNEXPECTED will soon feature the return of Heather Storm in the JOHNNY PERIL; she first appeared in #200. Jack Sparling will soon leave the strip, with Mike Barr and Bruce Patterson continuing with a new penciller.

WONDER WOMAN #276 will feature the return of DC's most heinous title character, Kobra, as WW begins a three-part battle with him. In the meantime, Earth-Two's Joker will be facing The Huntress in an upcoming issue.

Bob Rozakis's fill-in SUPER FRIENDS features The Toyman; it's #41. Jack O'Lantern stars in #40's back-up, while The Seraph reappears in #41, in a story written and drawn by Bob Oksner.

Vartox will be returning in SUPERMAN #356. That issue will also feature another WORLD OF KRYPTON story written by Paul S. Newman and drawn by Jose Delbo.

In ACTION #516, two old villains make their reappearances: Vandal Savage, who takes on Superman, and Chronos, who again battles The Atom.

THE NEW ADVENTURES OF SUPERBOY has Superbaby meeting Zatanna (they don't say whether she's a baby too, but I kinda doubt it). Plus, Superboy faces Luthor.

A future WORLD'S FINEST features the return of Zodiac in the SUPERMAN/BATMAN strip, plus Hawkman's return to Thanagar.

We must congratulate TCR contributor Dennis Jensen, who has inked a story for MYSTERY IN SPACE #117 by Mike W. Barr and George Tuska called "Cyborg." We told you you'd make it, Dennis!

And on a personal front, I've done a couple more stories for the "Whatever Happened To?" series. The first tells the fate of former STRANGE ADVENTURES star, Star Hawkins, and guest-stars an obscure character from TALES OF THE UNEXPECTED. The second tells whatever happened to Rex The Wonder Dog, and guest-stars Detective Chimp. Upcoming lead features include Superman and The Spectre, Superman and Black Canary (drawn by Curt Swan) vs. Doctor Destiny, and Superman and Robin. (For reasons that should be obvious, one of my favorite books.)

Polygram Films has announced that BATMAN is on their release schedule for 1982. Michael Uslan and Ben Melnicker are the producers named.

The distributor that has handled DC since its inception is changing its name from Independent News to Warner Publisher Services to take advantage of the Warner name.

And DC has signed a contract with General Foods to produce mini-comics and other special products for promotional use in General's Big G cereals, much in the same way as the recent Post mini-series. The comics will appear in 33 million boxes of cereal. TRIX better be one of them, since that's what I eat.

Marvel News

THE DAZZLER will appear -- but only in direct sales comic book shops. Since fans go gaga (technical term) for first issues, Marvel will begin a new method of issuing these kind of one-shots: the first issue will have only 250,000 issues printed, all of which will be sold beforehand. Marvel estimates that direct comic shop sales now make up 30% of total sales, and this is their way of saying thanks. There will be further issues, but they will appear as regular newsstand issues, since there aren't too many people who collect second issues. Marvel may do this again with two or three more books.

The no-ad comic which will cost 60¢ and have 32 pages of artwork has been dubbed MARVEL FANFARE. The newest announced project for the book is an IRON MAN/WONDER-MAN/NIGHTHAWK story written by David Michelinie. Al Milgrom is editor.

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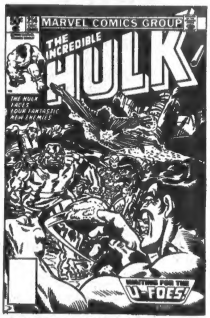
MARVEL UNIVERSE, meanwhile, has still not had a format chosen for it. It will be either a full-color magazine, a black and white magazine, or a 64 page regular comic.

The albums now have a working title: THE MARVEL GRAPHIC NOVEL. The first will definitely be an X-MEN story by Chris Claremont, John Byrne and Terry Austin (Marvel knows where the demand is). The DAREDEVIL drug story by Roger McKenzie and Frank Miller, THE PRISONER by Steve Englehart, Gil Kane and Steve Leialoha and Jack Kirby and Walt Simonson, Jim Starlin's METAMORPHOSIS ODYSSEY, ELRIC by Roy Thomas and P. Craig Russell, and CAPTAIN MARVEL's death by Starlin, have all been mentioned in the series. Marvel plans to begin with

four albums a year for 1981, with a goal to go monthly by '82.

THE SUB-MARINER comic is still supposed to appear, you'll be surprised to hear. Jim Shooter still plans to write it, and Al Milgrom is supposed to draw it "as soon as he gets back from vacation."

The talks concerning a Marvel version of DENNIS THE MENACE have stopped.



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Marvel is thinking about issuing a prose novel starring the X-MEN under their own imprint. The 1981 Marvel Calendar will be issued by Marvel this time, with a cover and four months drawn by John Byrne. Jim Salicrup is the editor.

Marvel says they are looking to sign expatriate comics artists who've found the field unprofitable to special deals for their publishing line (either trade paperbacks or GRAPHIC NOVELs) by paying a higher rate and providing royalties. They're talking about more varied subject matter, but should the Marvel characters be used, they would require the stories remain in the Marvel framework and not contradict everything (the example used was Stan Lee's SILVER SURFER book which is the screenplay for the proposed movie, and which has next to nothing to do with the original comics).

HOWARD THE DUCK will go quarterly with #8. Steve Skeates will take over the writing with #10.

DAREDEVIL's first monthly issue is #170; POWER MAN's is #68.

This year's CONAN ANNUAL has been cancelled. The story meant for it will instead appear in SAVAGE SWORD OF CONAN.

The SUPERMAN/AMAZING SPIDER-MAN No. 2 will appear in

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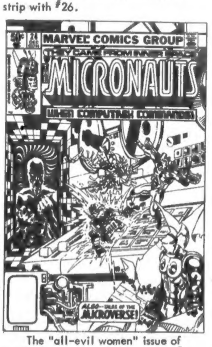
February. Future team-ups as they are now planned: #3 - Batman and The Hulk, co-starring Captain America and Wonder Woman by Len Wein, Jose Garcia-Lopez and Dick Giordano; #4 - The X-Men and the Legion of Super-Heroes by Chris Claremont and Dave Cockrum; and #5 - The Justice League of America and The Avengers by Roy Thomas and George Perez. Since these are all planned for a one-issue-per-year schedule, they are, of course, very subject to change.

As of #24, THE HULK! will become a black and white magazine with a color insert. The DOMINIC FORTUNE strip, which runs to #26, will remain in its process color format. J. Marc DeMatteis will take over the HULK strip with #26.



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The "all-evil women" issue of MARVEL PREVIEW will appear in #25 instead of #24, with Val Mayerik's "PROGRESS" appearing in its place.

#27 will probably be another BIZARRE ADVENTURES issue.

The Comics Code Authority symbol -- fell off of X-MEN #137, and nobody noticed. The comic did pass.

Chris Claremont will be introducing a new Banshee in SPIDER-WOMAN -- a female Banshee. Also slated to appear are The Avengers and a villain called The Screamer. In #35, Jessica moves to San Francisco.

MARVEL COMICS GROUP
MARVEL TWO-IN-ONE
THE THING
AND-?
I THOUGHT I HEARD THE LAUGH OF THREE CHEERY LITTLE PIGS AND A BIG BAD WOLF!

John Byrne will take over the writing of FANTASTIC FOUR. Speaking of John, his pencils are so complete that CAPTAIN AMERICA #255, the 40th anniversary origin issue, will be shot from them.

Steve Ditko will soon be drawing his stories twice-up rather than the one-and-a-half times up that is the industry norm. (The 150% versus 200% ratio was instituted in the late '60s to cut costs; the smaller the pages in their original form, the more pages that can be photographed at one time.) He wants to return some of the lost detail to his work.

David Michelinie will leave THE AVENGERS with #205. #203 is the last George Perez issue which deals with where The Beast and Wonder-Man were in #201-202. Don Newton will pencil #204, but no permanent penciller has been chosen.

Frank Miller will write and draw an upcoming issue of DAREDEVIL featuring a new villain called Electra. An upcoming issue will feature a back-up called "The Ninja" by Larry Hama and Walt Simonson.

IRON MAN #144 will feature an inventory story telling how Tony Stark got back from Viet Nam. #150 will feature the battle of the armored war-

riors: Iron Man vs. Doctor Doom.

The Dire Wraiths storyline will take a backseat in the near future as The X-Men guest-star in ROM.

Tom DeFalco will be writing a Spider-Man/Dazzler team-up for MARVEL TEAM-UP.

New inking assignments: Terry Austin on MOON KNIGHT with #4; Pablo Marcos on THE DEFENDERS with #92; Frank Springer on SHE-HULK with Bob Layton doing the covers.

Steve Skeates and Trina Robbins have done a strip called "How To Break Into Rock and Roll Without Knowing Anything About Music" for CRAZY.

The September Marvels will contain a message from New York City Council president Carol Bellamy stressing the importance for children to be immunized against catastrophic diseases.

There will be a HOWARD THE DUCK radio show. The episodes will be about three-minutes and will comprise a serial story. We're assuming it will be satirical.

Marvel is preparing a new series of thirty-second commercials featuring Stan Lee and the Marvel super-heroes which will have space for local dealers to slug with their shop name and address. They will purchase half the time with the city's shops either paying for the other half themselves, or banding together to do so. Marvel will also be giving stores which feature Marvel characters in their print advertising credit, and will be running a promotion to give posters to people who've seen the ads and say so.

[The following article appears in the September 1980 issue of CATHOLIC DIGEST. Since many of you do not have access to it, we felt it would be beneficial to reprint it.]

THE NEW ST. FRANCIS COMIC BOOK
Spider-Man, The Incredible Hulk, Captain America and company welcome a super-hero from Assisi

By James C.G. Conniff

"Uuuuuuuuuuuggggghhhh!" The breath explodes from his lungs as bolts of unimaginable power laser into the kneeling figure's frail body, stunning him, hurling him to the ground. Dazed, he lifts himself on his elbows and stares at his bloodied hands. He finds his feet are pierced too. Blood pumps from a gash in his side. Astounded now, he recognizes the stigmata, the wounds of the crucified Christ! The bearded figure raises his head -- but the vision on Mount La Verna has vanished. Those with him do not see the vision, or realize at first what has happened, but the fresh wounds in their companion's hands and feet and side are undeniable.

For this is Francis of Assisi. And this is the famous scene as interpreted by artist John Buscema for something amazing: a COMIC BOOK about the Universal Saint and his eventful life which Marvel, the world's leading publisher of comic books, will bring to newsstands nationwide in English, and globally in other languages, this fall. Titled FRANCIS, BROTHER OF THE UNIVERSE, the comic book is the first in a series of major events to mark the coming 800th anniversary in 1982 of St. Francis's birth.

Marvel is known worldwide for such comic books as CAPTAIN AMERICA, SPIDER-MAN, THE INCREDIBLE HULK and CONAN THE BARBARIAN, as well as comic book spin-offs from such successful movies as STAR WARS, ALIEN [sic], and THE EMPIRE STRIKES BACK. Marvel's editor-in-chief, Jim Shooter, says that each month six million kids devour the adventures in these comics -- a readership that translates into fifteen to eighteen million actual readers because "comic books get read again and again by little brothers and sisters, and they get swapped and traded all over the place."

But Francis of Assisi as the subject of a comic book? How did that happen? More important, how well is it likely to compete for the attention of today's youngsters?

It got off the ground in Tokyo. Father Campion Lally, a Franciscan friar, asked Marvel's manager there, Gene Pelc, "How about doing a comic book on St. Francis?"

Pelc attends Mass at the Franciscan Chapel Center in the Japanese capital. He thought Father Campion's idea had merit. But then he said, "Who would do the script?"

Said Father Campion, "My friend Roy Gasnick in New York."

Pelc got a letter off to Father Roy without delay.

Father Roy M. Gasnick, O.F.M., is director of communications for the Franciscan's Holy Name Province, world's largest, with headquarters at St. Francis of Assisi Church on Manhattan's W. 31st St. A comic book aficionado from boyhood and a dedicated science fiction fan, Father Roy jumped at the chance to write the scenario. He turned in a richly detailed and dramatized script in five working days.

"I wrote at white heat," he recalls, "with the material just pouring out." He could do that because for years he has taught courses about St. Francis and the early Franciscan movement, and has also written a series of articles about St. Francis's values -- poverty, justice, ecumenism, peacemaking, brotherhood, prayer, creation. "The material was fresh in my mind, and while I had a feeling of pure exhilaration when I finished, I was surprised I was able to get in all the major incidents and ideals of Francis's life in so short a space."

Asked how he sees himself in relation to St. Francis, Father Roy grins and says without hesitation, "As an intimate friend."

FRANCIS, BROTHER OF THE UNIVERSE -- at 48 pages a lot heftier than the standard 32-page comic -- will transform the 68 scenes in Father Roy's 11-page script (longer than the average two or three page synopsis for a comic book) into five or six [illegible] per page, or around 250 pan[illegible].

At their Madison Aver[illegible]es,

Marvel's executives -- President Jim Galton and Publisher Stan Lee -- found the 46-year-old Franciscan's scenario to be "a delightfully fast-paced story that upholds the comic book tradition for action and suspense at every turn."

They assigned Mary Jo Duffy, a top staff writer, to convert it into the "shooting script" from which artist John Buscema, at his Long Island studio, created the visuals that keep the comic book moving at top speed. "Father Roy's material was a joy to work with," says Buscema, a bear-like man who, Shooter says, "is probably the most talented comic book artist in the world. And if he didn't happen to enjoy doing comic books, he could hold his own in the front rank of living artists in any genre."

With a background in Madison Avenue ad agencies that brought him quickly to the fore on major accounts such as Eastern Airlines, Texaco, General Motors, but which he now calls "the dullest years of my life," Buscema is a frank, friendly, deceptively easy-going performer who is nonetheless a ferocious worker. He is at his drawing board every day by 6:30 A.M.

"Father Roy wrote us a terrific story," he says, "and sent me useful background art on 13th century Assisi and its people. I'm fussy about authenticity. As a Catholic, I really enjoyed this assignment."

How did Marvel react to Father Roy's material before turning it over to John Buscema?

"We really tried to approach this the same way we'd approach a plot by any writer," says Shooter. "We emphasized the scenes that were most visual. We tried to lead in with a dramatic scene. Rather than open up with Francis in the village as a kid, we have him as an adult in crisis, on a splash page with a hook in it."

Splash page? Hook? Shooter explains:

"When you do a comic book you open with a full-page drawing that we call a splash page because it makes a powerful visual impact. The hook is however we get the reader hooked on that first page to find out what happens next.

"The hook on St. Francis is the scene which opens showing he's reached this point in his life where he's accomplished so much and travelled so far, and seen many things, but the Order he founded is moving away from his purposes. He's come all this way, and for what? With that crisis in the life of Francis we have the kids hooked. They're asking, 'How did this guy get this way? What's gonna happen to him?'

"Then we go back to the start of his life, and follow it all through as we build up to the big punch at the end. It's a good story technique, especially with St. Francis, because where you usually have things resolved in a comic book -- here it would be that the vision comes and everything gets better for the hero -- this story has a twist ending: The vision comes and everything isn't better; Francis has more to deal with.

"Father Roy made it easy for us to highlight the really critical points in the saint's life. It's not good to have static pictures in a comic book, so we cover, say, a three-year hitch in the army by having him say goodbye and then, as he gets fed up, we cut to a caption that reads 'Three years later...' and we go to the next great picture. What makes it great is ACTION, but action in the theatrical sense, not just a lot of people running around. At that point, we want a real good action scene, like when he's on his knees in the splash page of the Vision. That's a great action picture because it's so DRAMATIC."

Producing a comic book takes a small army of people in widely-separated locations. This creates no disadvantage, Shooter says, "except having to depend on the U.S. mails." Once they lost a whole comic book in the mail just before press time. "We rounded up everybody and stayed up all night, sketching and inking and lettering and coloring and passing stuff from hand to hand. What normally takes three weeks or so we did in three days. We were all dead, but we made it."

With FRANCIS, BROTHER OF THE UNIVERSE, Marie Severin played a key role in that "small army of people." A gifted inker and colorist, which means she takes over the drawings after the penciller sketches in the panels from Buscema's artwork [sic], she told Shooter she "just had to have this assignment" as soon as she heard what it was about. Marie inked in the lines of every figure and architectural detail in the 250 or so panels. It was a labor of love which in this instance called for handwork that was every bit as demanding as the next step -- actual water coloring. Marie did that, too, and did it so well that, for both the inking and the coloring, she has equal credit with Buscema on the splash page opener.

Long devoted to St. Francis of Assisi, Marie says she came to regard the project as "my baby" and protected it almost jealously every step of the way. Pressed to say whether the project made any difference in her life, she says softly, "Well, a number of unusual things have happened to me since I took it on -- real good things -- that in other circumstances I would have called luck." But to avoid sounding too solemn, she laughs and quickly adds, "Now if I win the New York State Lottery...!"

Father Roy says the Pontifical Commission's PASTORAL INSTRUCTION ON THE MEANS OF SOCIAL COMMUNICATION which, nine years ago, stressed the important part the media can play in getting across the Catholic point of view, helped him make his decision to cooperate with Marvel -- especially since the Pastoral Instruction went out of its way to say, "Comics and illustrated stories are not to be despised" but instead "can be used to illustrate the Sacred Scriptures and the lives of the saints."

To Father Roy that meant a God-given opportunity to tell the story of St. Francis of Assisi to millions of readers among the young. He subsequently developed a set of STUDY GUIDES AND HOW TO USE THIS COMIC BOOK exercises for classroom teachers. But the impact of FRANCIS, BROTHER OF THE UNIVERSE seems destined to go far beyond youth.

At the Bologna (Italy) Book Fair earlier this year, for instance, Marvel had a display for the FRANCIS comic book that was "so overwhelming in its effect on publishers and booksellers," says Jim Galton, that the Marvel president decided on the spot to bring out, simultaneously with the newsstand comic book, a quality paperback edition for marketing through bookstores. Mondadori, the big Italian house, has put in a bid to handle the Italian version. A mondadori subsidiary wants to take on production and distribution in Spain. Another quality house will handle all of Latin America. On the strength of what he saw in Bologna, Galton expects to blanket the earth with FRANCIS, BROTHER OF THE UNIVERSE in all major languages, including eventually those of Asia and Africa. A Spanish-language edition for the U.S. is also in the works.

Paulist Press has added to Marvel's own vast distribution network its special expertise for marketing to Catholic schools and other religious institutions, and also to other-than-Catholic Christian outlets via the Christian Booksellers Association. In addition to the Franciscans, Capuchins and Conventual branches

of the Order of Friars Minor, there are Lutheran and Anglican Franciscans.

One of the most impressive spin-offs from this unique comic book is a plan to produce a 90-minute, animated feature film suitable for television and motion picture houses. Budgeted at $1,500,000, the animation will have enough cels-per-foot (number of cels, or celluloid frames, determines sophistication of body movement) to approach in quality the level of Disney's classic FANTASIA.

Some of the flavor of Father Roy's original script, which will form the bedrock of the animated feature-length film, emerges in his introduction:

"Picture Francis as a 13th century Peter Parker/Spider-Man type of person, but warm-brown compared to Peter's dark blue. In his youth, Francis has Peter's naive enthusiasm and zest for life, wanting to live life to the fullest, but he knows that the other side of his character will prevent that. During his conversion process, Francis has the deep, dark, introspective torments that Pete often has. (This will come into play again during the last three years of Francis's life.) Francis's turning into a saint is like Pete's turning into Spider-Man -- except for Francis it's forever. St. Francis, like Spidey, is obsessed with helping others, especially the helpless. But Francis knows WHY he is doing it and does it with others, his brother friars. The same fierce pride is there but tempered by humility, by self-knowledge (Pete doesn't have that) and by God."

FRANCIS, BROTHER OF THE UNIVERSE, seems targeted for success. For here, in a zippy modern format which nonetheless keeps faith with the influence its subject has wielded over the lives of human beings on every continent for the past 800 years, a talented ecumenical group of people -- Jewish, Catholic and Protestant -- have brought to life a tale as gripping as any ever dreamed up by the comic book industry at its imaginative best: The thrilling story of a Little Poor Man from Assisi who, having founded one of the greatest religious orders in the history of Christendom, could still say to his brother friars, "Come, let us begin again. For up until now we have done nothing."

Et Al

Upcoming paperback releases include: a FLASH GORDON novel (the first of three this year, with Boris Vallejo covers) in September, following FLASH GORDON #4 this summer; reissues of the four DC paperbacks from '78, SUPERMAN, WORLD'S FINEST, JUSTICE LEAGUE and LEGION OF SUPER-HEROES in November; and POPEYE #3 and 4 before the end of the year, not to forget regular volumes of BROOM-HILDA, HAGAR, BEETLE BAILEY, HI & LOIS, BLONDIE, CASPER and RICHIE RICH, all from Ace/Tempo books.

TCR Mailboat

MARK MAGNANO, 2671 Monroe Street, Santa Clara, CA 95051: After reading a certain Oxfordian's letter in the June ish of TCR, I had to write. Why? Because his letter reminds me of a Tom Snyder-hosted TOMORROW show I saw a few years ago. On this show, Tom had Stan Lee and Carmine Infantino as guests (Carmine then being top man at DC). After the first half hour in which both men discussed comics in general and their individual rises to the top of their profession, Tom ushered in a fan. Actually, I should say a Marvel fan. A fanatical, overblown, rabid Marvel maniac. "And what comics do you buy?" Tom asked the fan. (I don't remember his name.) "Marvels," the fan replied. (The camera panned to Carmine's impassive face.) "And what about DCs?" asked Tom. "Nobody in their right minds buys that garbage," replied the fan. That may not be exactly what he said, but it was close. Anyway, the camera panned to Carmine after that statement, showing him with an amused smile on his face, then to Stan, who looked clearly uncomfortable. Tom asked a few more questions of the fan, eliciting a few more derogatory remarks toward DC. There were nervous chuckles all around and what would have been an interesting, informative interview with comics' top two men turned into a total bummer by the fan's biased, idiotic attitude.

Your reply to the Englander's letter was, to me, politely restrained, as you tried to deflate him a bit. Obviously, this fan takes his comics very seriously. So do I, to an extent, but I don't believe any comic is "disposable junk," and his attitude toward any visual media he doesn't consider art is sad. I can't help but believe that the less creative talent a person has, the more critical they are of other people's efforts and talent.

Your Top 100 comics page still baffles me, as I can't understand how such a miniscule amount of shops can cause any decent representation of sales totals. I wouldn't mind if you eliminated it and used the page for more letters.

I'll close by saying I'm sorry Cat Yronwode got ripped off by a dealer and I hope she recovers her property somehow.

[The attitude toward art vs. "non-art" runs very deeply throughout the American psyche. To me, television's only unique entertainment forms are sports (which nearly anyone asked will cop to watching and enjoying on TV) and the television series, featuring continuing characters and a set situation (which nearly no one asked will admit to watching). It's the same with film, in which comedy has been given short shrift by the Academy of Motion Pictures Awards throughout its history. It has been true of music up until recently: pop music was considered totally de classe, and certainly was never written about seriously. And it's certainly still true in the magazine industry, where comics are still bastard offspring. So I'm not surprised that (even coming from England -- our national psyche of course derives from European traditions) the attitude toward anything which won't fit the traditional artistic confines is still so prevalent. Of course, it hurts that person more than me -- but it still seems to me that the attitude is common to those of us who still feels uncomfortable admitting that they like (gasp) comic books.]

And, just for the record, Julius Schwartz was also there, and the fan in question is named Warren Storob. Soon after that telecast, Warren got a job on Marvel's production staff. MT]

HM News

Neal Adams has reworked Howard Chaykin's CODY STARBUCK from Star*Reach and has recolored, redrawn and relaid out parts of it for use in an upcoming issue of HEAVY METAL.

Will Eisner will have ten pages of work in the March, 1981 issue of HM.

P. Craig Russell has done a black and white story for a future issue.

Richard Corben's "Blood Star" with new color by him will appear in the December issue of HM.

The October NATIONAL LAMPOON has "Agression" as its theme. The November HEAVY METAL features an interview and new strip by Guido Crepax, "Reflections" starring Valentina.

The HEAVY METAL animated film is now slated to appear in August of 1981. With a budget of $7,300,000, 75% of the animation is being done in Canada with the rest in England. The format will be an overall plot connecting the various short sequences based on stories which have appeared in HEAVY METAL.

The stories which will be used in the film include Richard Corben's DEN, Berni Wrightson's "Captain Stern," Dan O'Bannon's "Soft Landing" and Angus McKie's "So Beautiful And So Dangerous." New stuff includes O'Bannon's "Gremlin" and contributions by Chris Achilleos and J. Giminez, concerning a futuristic taxi driver. The music will be nearly 100% original and by major rock groups.

NATIONAL LAMPOON No. 125, [V2#26] September. Art features include "Self-Portrait," a two-pager by M.K. Brown; "Quake of '33" by San Diego cartoonist Rick Geary about the 1933 Long Beach, CA earthquake; a Berni Wrightson illustration for P.J. O'Rourke's "The Barbarians"; plus FUNNY PAGES features "Frank Crankcase's Time Machine" by Frank Stack, plus a Maurice strip by B.K. Taylor, Trots and Bonnie by Shary Flenniken, and strips by Bobby London and Holly Tuttle. Articles by P.J. O'Rourke, Ted Mann, John Hughes, Tod Carroll, Gerald Sussman, Joe Schenkman and Jim Wilson. [September]

HEAVY METAL No. 43, [V4#7] October. This is the Rock issue with "The Legend of The Magic Tone Box" by Angus McKie; "Rock City" by Moebius; "La Galere" by Voss; "Trashman" by Spain Rodriguez; "Jimi Hendrix" by Tom Yeates; "La Vol de la Santiac" by Caninic He; "Changes" by Matt Howarth; "Histoires Seches" by Philippe Druillet; "Rock a la Mickson" by Cestac; and "Heartbreak Hotel" by Dick Matena. The cover features Elvis Presley and is by Liz Biji; the back cover is a punk cover by Cherry. [September]

Fanzine Reviews

A COUPLA THREE REVIEWS

MARVEL COMICS INDEX No. 8A: CAPTAIN AMERICA. Published by G & T Enterprises, P.O. Box 127, Station T, Toronto, Ontario CANDA M6B 3Z9; 104 pages; $5.50.

I have been waiting for this one for a long time. I personally regard Captain America as the greatest fictional character of the 20th century. Captain America's anger exploits are what got me hooked on Marvel in the first place, and thirteen years later he's still my favorite comic character in spite of his many highs and perhaps even greater number of lows over the years.

I'm also a big fan of George Olshevsky's Marvel indexes although I'm not exactly sure why. I mean, I've got most of the comics and I have a pretty good memory of the stories so what's the appeal? Well, for one thing, the cover repros. I may be alone in this, but from time to time I pull out one or another of these volumes and look over the covers for the entire run of the book. I've also been known to reread the synopses. And of course they contain just about all the information on who how and why you could ask for. The Captain America index was a real joy for me from start to finish. The wraparound cover by Steranko is a beauty (How

'bout a poster, Jimbo?). It's a montage of Cap, his friends, his enemies, and is probably the most realistic illustration of Captain America since the cover of the GREAT GOLD STEAL paperback. It's also the first illo of Cap that I've ever seen that depicts his shirt as actual chain mail mesh (which is probably the only thing I HATE about the character. It seemed to have been symbolic until recently when it was stated for certain that it was ACTUAL chain mail). The frontispiece by Rick Hoberg was nice enough, but Franc Reyes' contents pages are one of the reasons I like these books and I was looking forward to HIS version of the C.A. cast (especially after seeing the stunning bacover he did for the AVENGERS index).

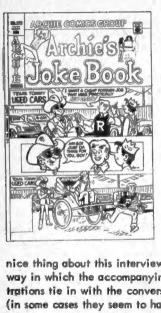
In the synopsis department, George has done another swell job. The great thing about Olshevsky is that he puts aside personal opinion and takes what has been written in the Marvel books as gospel. Thus his chronological overview of a character's career usually sets the record straight once and for all (and Captain America's career has to be one of the most confusing ever). It's only unfortunate that this index stops before the synopsis could include the Stern-Byrne cleanup of the mess Steve Gerber left. The text also contains some little known tidbits of info: Did you know there were three Red Skulls? I didn't.

Aside from the excellent summaries, we are given cover repros of CAPTAIN AMERICA #1-12 as well as fourteen other assorted Golden Age issues. (Aside to George: The covers to #70 and 73 look like Dan Rico to me.) The remaining pages are filled with the usual details of Cap's appearances in TALES OF SUSPENSE and his own book, with an index of YELLOW CLAW comics thrown in for good measure.

The CAPTAIN AMERICA index is yet another in the string of really high quality products from G & T Enterprises. All I can add is that anybody who's interested in Marvel and hasn't been buying these things should start and I'm already looking forward to the DAREDEVIL index.

THE ART OF JOHN BYRNE. Published by S.Q. Productions, Box 7, Dyker Heights Station, Brooklyn, NY 11228; 64 pages; $5.95.

This is another book long awaited by me, and for the most part I was not disappointed. John Byrne, along with Frank Miller and George Freeman (of CAPTAIN CANUCK fame) make current comics worth buying, and this collection of Byrne's work shows why. The cover is alright (slightly reminiscent of NOT BRAND ECHH #1), but I think I would rather have seen something along the lines of the book's centerspread. (On the other hand, THAT might have resulted in buyers mistaking it for "The Art of John Buscema.") Besides Byrne there are short contributions and testimonials by some of his co-workers. The high point of Roger Stern's forward was the revelation that Byrne is color blind; the high point of Terry Austin's profile of Byrne is the accompanying illo of Ant-Man. Chris Claremont's afterward was most interesting to me because it reveals that the folks at Marvel joked about the feature of Byrne's art that initially attracted me to it -- its similarity to Japanese cartooning. The interview by Robert Keenan with the book's star is quite entertaining and informative (though not as amusing as the one recently printed in THE COMICS JOURNAL, and it should have been proofread for spelling, as in "Charleton"). I found it quite refreshing to discover that a guy whose work seems inspired by a genuine love for the comics medium actually IS. Byrne seems off to a good start in his self-proclaimed mission to become Jack Kirby. The particularly



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nice thing about this interview is the way in which the accompanying illustrations tie in with the conversation (in some cases they seem to have been done especially for that purpose). The thirteen page sketchbook section is the book's high point, and Byrne's renditions of a certain Kryptonian hero indicate that if he ever left Marvel to work full time at DC, we'd see some of their characters regaining the artistic height CAPTAIN AMERICA now enjoys. The sketches also include enough bare-breasted fighting women to satisfy the T&A segment (not to mention the kiddies) in fandom. About the only thing I didn't enjoy in the book is a twenty-five page strip titled "Critical Error." The art is fine but could have used a slicker ink job, and the poor rub-on zipatone really detracts. Personally, I would rather have seen twenty-five more pages of sketches.

Sal Q Productions is another of fandom's finest publishers, and the quality of this product is practically flawless. The cover says it's Volume One, and I hope it won't be too long a wait for Volume Two.

CARTOONIST PROFILES #46. P.O. Box 325, Fairfield, CT 06430; 82 pages; $3.50.

This is another publication that I always look forward to, and always find something of interest in. The highlight of this issue is the cover story on Bob Zschiesche's political cartoon feature OUR FOLKS. The former assistant on GASOLINE ALLEY combines cartoon versions of buildings discovered on his cross-country travels with political commentary by the local cartoon citizenry. The result is beautiful, and the fourteen samples printed are alone worth the $3.50 price tag. This issue also contains features on Joe Kubert's new animation course, Young and Raymond's work on BLONDIE, a discussion of Winsor McCay, and an article by underground cartoonist Howard Cruse on his own work and the underground in general. This is another fine magazine no serious fan should be missing.

– Jim Engel

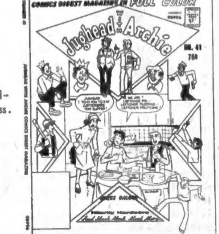
Archie Coming Comics

ARCHIE'S GIRLS BETTY AND VERONICA No. 299, November. Dan DeCarlo did the cover. [8/26]

ARCHIE'S JOKEBOOK No. 273, November. Stan Goldberg did the cover. [8/26]

BETTY AND VERONICA ANNUAL DIGEST No. 1, November. [8/26]

PEP No. 367, November. Stan Goldberg did the cover. [8/26]



ARCHIE No. 298, November. Dan DeCarlo did the cover. [9/2]

JUGHEAD No. 306, November. Stan Goldberg did the cover. [9/2]

LAUGH No. 356, November. Stan Goldberg did the cover. [9/2]

LAUGH COMICS DIGEST No. 31, November. [9/9]

LITTLE ARCHIE No. 160, November. Dexter Taylor did the cover. [9/9]

ARCHIE...ARCHIE ANDREWS WHERE ARE YOU DIGEST No. 16, November. [9/16]

JUGHEAD WITH ARCHIE DIGEST No. 41, November. Dan DeCarlo did the cover. [9/16]

Comix World Checklist

AUTO BE RECYCLED [Last Gasp Comix, 2180 Bryant, San Francisco, CA $1.25]. Cover is by Greg Irons, interior artwork by Tom Boxell, Corinne Pettys, Vince Ballard. Information on used cars.

BRAIN SUGAR No. 1 [P.O. Box 67436, Station "O" Vancouver, BC CANADA V5W 3T5]. Dope, sex, violence and machismo. $1.50.

ELECTRIC PETE No. 3, Pete Silvia [P.O. Box 962, Newark, NJ 07101]. Work by a unique, upcoming cartoonist. $1.50 postpaid.

FEVER PITCH No. 4 [$2.00 from Brad Foster, 4109 Pleasant Run, Irving, TX 75062]. An interesting combo of comix and prose, re: good girl art and the slick sex mags. An interview with Bill Black; an article by me about "Sex in Thrillers."

FABULOUS FURRY FREAK BROTHERS No. 6 [$1.25 from Last Gasp]. A collection of reprinted Freak Brothers stories.

PARTY COMICS [$1.25 from Bud Plant, P.O. Box 1886, Grass Valley, CA 95945]. Writing by Barry Siegel, art by Bruce Simon. A nice underground.

PHOEBE AND THE PIGEON PEOPLE No. 2 [$1.25 from Bud Plant]. Art and stories by Jayzey Lynch and Gary Whitney collected from various tabloids. Intellectual humor.

U-COMIX No. 25 [Volksverlag, 8531 Linden, Nurnberg, WEST GERMANY]. This company carries a line of German-language reprints of American undergrounds published by Ray Martin. Contact him for a catalog and prices.

XAL-COR, THE HUMAN CAT No. 1 [$1.25 from RagCo Enterprises, Box 10083, Fort Wayne, IN 46851]. Grass Green's homage to Jack Kirby. Grass also has copies of his early work, SUPERSOUL No. 1, for $1.25.

NEWAVE COMICS

BABYFAT No. 13 [50¢ and a stamp from Comix World, Box 7081, Berkeley, CA 94707]. Cover by Bob Vojtko. An eight-pager based on enigmatic news items.

BOOK OF ART No. 8 [50¢ and a stamp from Dan Taylor, 1833 West Guntle, New Lebanon, OH 45345]. 8-pager. Taylor accepts submissions. Query.

COLD TURKEY [50¢ and a stamp from Comix World]. Cover by Brad Caslor. 8 pages of art on the theme of breaking tough habits.

FUNNY ORGANS No. 1 [50¢ and stamp from Comix World]. Cover and interior art by David Miller. Adults only on all little comix and ugs.

OPOSSUM OPLAYERS [50¢ and a stamp from Gary Hardman, R.D. 2, Sherrod Hill Road, Edinboro, PA 16412]. By Gary Hardman.

PLAGUE HUMOR [50¢ and a stamp from Clark Dismeyer, 105 N. Esther, Fullerton, NE 68638]. An eight-page mini-comic.

PARANOID PSYCHOMIX [50¢ and a stamp from Jim Ryan, 102 S. Lake Avenue, Albany, NY 12208]. Eight-page mini.

PANELULAR MODULATIONALISM [50¢ and a stamp from Pete Silvia, P.O. Box 962, Newark, NJ 07101]. 8-page mini.

TRUE GRUE [50¢ and a stamp from Comix World]. Charles Schneider art, a mini-gross-out horror eight-pager.

TWO-TITTED TAILS No. 2 [50¢ and a stamp from Comix World]. An eight page parody of Katy Keene by Par Holman. Funny sex.

VAMPIRE VIGNETTES [50¢ and a stamp from Comix World]. Jane Oliver art/story starring Jerry The Vampire.

Samples of underground and newave comix should be sent to Clay Geerdes, Box 7081, Berkeley, CA 94707. All comix received will be listed in the following CW Checklist in TCR. All comix listed are available. It is my policy not to list gossip about upcoming comix because many of these do not make it into print for YEARS and my listing them in advance leads to a lot of burns and hard feelings. Readers wishing more complete coverageof the ug and newave scene should join COMIX WORLD. Members receive the bi-monthly newsletter and may contribute artwork to the Comix World mini-series. $10.00 for two years. For a sample newsletter and mini-comix, send 50¢ and a stamp to CW. – Clay Geerdes

Whitman News

Well, we've finally found some of the 1980 Whitman releases at a Milwaukee Target Department Store. It looks as if the idea of bagging titles separately has been abandoned for the most part as everything was bagged in assortments of three; it also appears that two months' comics are being released at a time. Unfortunately, of the nine bags released (implied by the serial numbers printed on the bags) we only have six of them, so we're not certain what package will include FLASH GORDON, for example. Here's what we've found so far:

340-94053: BEEP BEEP THE ROAD RUNNER #89/BUGS BUNNY #218/ POPEYE #156
340-94054: DONALD DUCK #218/ UNCLE SCROOGE #175/WINNIE-THE-POOH #18
340-94055: DAISY AND DONALD #42/HUEY, DEWEY AND LOUIE #62/ WALT DISNEY'S COMICS AND STORIES #474
340-94056: Don't have
340-94057: Don't have
340-94058: Don't have
340-94059: LITTLE LULU #258/PORKY PIG #94/WOODY WOODPECKER #188
340-94060: DAFFY DUCK #128/ LOONEY TUNES #31/TOM AND JERRY #328
340-94061: BATTLE OF THE PLANETS #6/BEETLE BAILEY #132/BUCK ROGERS #7

For the record, those missing nine comics include FLASH GORDON #28/ DONALD DUCK #217/UNCLE SCROOGE #174/SUPER GOOF #58 (from the March issues) and CHIP 'N' DALE #65/DAFFY DUCK #128/DAISY AND DONALD #43/MICKEY MOUSE #205/WALT DISNEY COMICS AND STORIES #475(from the April schedule). Whether these are the books which are included in the three undetermined bags we cannot say.

Coming Comics

BUGS BUNNY No. 222, November. New. [9/18]

Walt Disney DONALD DUCK No. 223, November. New, for a change. [9/18]

Walt Disney HUEY, DEWEY AND LOUIE No. 66, November. New. [9/18]

Walt Disney SUPER GOOF No. 62, November. New. [8/19]

Walt Disney UNCLE SCROOGE No. 180, November. New, also for a change. [8/19]

WALT DISNEY'S COMICS AND STORIES No. 482, November. New and reprints. [9/18]

KK GIVEAWAYS: MARCH OF COMICS No. 469 – Tweety and Sylvester
MARCH OF COMICS No. 470 – Wacky Witch

BATTLE OF THE PLANETS No. 8, November. New, with art by Winslow Mortimer. [9/25]

Walt Disney THE BLACK HOLE No. 5, November. New. [9/25]

LITTLE LULU No. 261, November. New. [9/25]

POPEYE THE SAILOR No. 159, November. New stories by Bill Pearson and George Wildman. [9/25]

PORKY PIG No. 98, November. New. [9/25]

WALTER LANTZ WOODY WOODPECKER No. 191, November. New. [9/25]

Media Review

Marvel Productions Ltd. in conjunction with Toei Animation of Japan, has announced the first feature production on their agenda: A 90-minute animated version of SWAN LAKE. Far be it for me to question the logic behind that (are the stars going to be animated swans or ballet dancers?), but -- given the difficulty in selling FANTASIA that Disney had for so long, it seems rather a bizarre first choice to launch a company on. Other than some pre-contracted titles for movies (inherited when the DePatie-Freleng partnership was disolved) such as Black Edwards' S.O.B. -- and some animated commercials, including one or two for Marvel Comics dealerships -- the other features seem more in line with standard animation thinking. Mrs. Blake Edwards (Julie Andrews) wrote a children's book in the '60s called THE LAST OF THE REALLY GREAT WHANG DOODLES which will become a full-

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PRESENTS

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length live-action/animated film -- and a 60 minute animated pilot is being done for ABC's Saturday morning line-up for 1981-82: SPIDER-MAN. This one will be as much in line with the comic book as possible -- within the extreme restrictions of network Saturday morning programming... Hanna-Barbera employees are up in arms about a lot of things, not the least of which is a new animation-saving device developed at Cornell university which H-B has spent nearly a million dollars for. Since it in essence does much of the in between work of animators, it will enable H-B to cut the staff now needed to produce a twenty-two minute show in two weeks from thirty-five to seven -- which means 285 animators would be out of a job in an industry which only has 60% employment already. (One can only question the wisdom of this from the standpoint of creativity. If the staff of animators is cut by 285, that's 285 fewer possible saviors of the company in the future; 285 fewer talents at work. If computer animation is such a time, labor and money saver, then why isn't it being used to improve the sadly deficient state of current animation? Of course, there would still be the poor scripts and rotten voice acting, but it would be something...) And H-B is also accused of being one of the companies sending out 85% of the existing animation work to foreign companies. The reason they say they have to is because the networks' gave them only six week's lead time to get the shows out by early September. 18 shows were affected... Phil Silvers has been named as star voice of Nelvana Productions' upcoming TV cartoon, TAKE ME UP TO THE BALLGAME. Rick Danko (of The Band) will do the music... Speaking of music and Nelvana, Graham Gouldman's soundtrack for Nelvana's ANIMALYMPICS has just been released. Almost a year after the TV special was shown...

The newest movie project with comic connections to be announced is THE CISCO KID. Erik Estrada will star, M-G-M and Gary Goodman are producing, and Harmon Henken is doing the screenplay. Whether the character will follow the pattern of Warner Baxter and Duncan Renaldo, and who will play Pancho, have yet to be announced... Albert Finney will play Daddy Warbucks and John Huston will direct ANNIE from a Carol Sobieski script, with Ralph Burns musical adapter, Dale Hennesey production designer and Arlene Phillips choreographer. Annie herself will be played by the winner of auditions currently being held... Roger Moore will play James Bond in FOR YOUR EYES ONLY, it has finally been confirmed... James Fox will play the British comic strip character DAN DARE in the ITC-TV adaptation of same. Dan appeared

HI & SY "THOSE Goofy GEEZERS" by Bob STEVENS

in the weekly EAGLE through the sixties and now appears occasionally in 2000 A.D. and other IPC comics. Frank Hampson, whose artwork is looked upon by many as being the best of English comic books of the past, is a consultant on the show... ITC is also doing a new series of SAPPHIRE AND STEEL starring David (MAN FROM U.N.C.L.E.) McCallum and Joanna (NEW AVENGERS) Lumley as the "mysterious couple from another dimension," as it has been described. It sounds interesting, but that's all I know about it... National Public Radio's STAR WARS radio show has had the basic voice tracks recorded and is going through the recording of the special effects through December. Mark Hammill and Anthony Daniels are the only actors from the film repeating their roles. Han Solo is played by Perry King, Princess Leia is Ann Sachs, Brock Peters is Darth Vader, Bernard Behrens is Ben Kenobi, John Considine is Tion, Keene Curtis is Tarkin, Stephen Elliott is Prestor and John Madden is the director.

NBC has bought MEET NERO WOLFE as a back-up series for the upcoming season -- if it ever starts. As it now stands, there seems no chance that any filmed series will debut until late October -- and it's possible that the Screen Actors Guild strike for ancillary pay from videocassettes and cable broadcasts will make this season a 1981-only season, as they are forecasting a wait until January. While I'm totally sympathetic with the actors, I would love to see the strike last that long for a number of reasons. First, given the schedule of programs that has been announced, we'd really not be missing anything; second, if the networks had to scramble to fill three months' worth of programming, stuff that would otherwise never have been seen might get aired (old series, episodes of cancelled series, busted pilots, other strange programs) or the networks might go to England to find existant programming (with the success of Bennie Hill and SAINT reruns, it's not impossible); and third, the depressed ratings I believe would result would give everyone more respect for the series than at the present -- when any excuse to preempt for a movie or special is taken. The 1979-80 season was one of the most disappointing of recent years anyway, so perhaps the layoff would help.

In reflecting on my disappointment with the shows of this year (four of the shows I liked were cancelled before running a season; of four others I watch on a regular basis, only WKRP was actually an improved show, with MORK terribly unfocused and uneven, LOU GRANT getting a bit too preachy for the most part, and M*A*S*H deteriorating very badly to a caricature of its former self -- no one is speaking in a normal tone of voice any more and everything is now either sarcastic or a pun) I sat down and made a list, year-by-year, of the series which debuted that I liked enough to watch every week. Since in the past this kind of thing has brought some favorable responses (people love to compare likes and dislikes) I decided to use this slow news month as an excuse to include it here. Keep in mind that I was twelve in 1964, though I certainly don't apologize for liking what I did. In some cases, I've done an about face; I now can't stand GET SMART for example.

1964: THE MAN FROM U.N.C.L.E., JONNY QUEST, ADDAMS FAMILY, GILLIGAN'S ISLAND, DESTRY;

1965: I SPY, BRANDED, GREEN ACRES, SECRET AGENT, F TROOP, GET SMART;

1966: BATMAN, THE MONKEES, STAR TREK, GREEN HORNET, THE AVENGERS, T.H.E. CAT, GIRL FROM U.N.C.L.E.;

1967: SMOTHER BROTHERS COMEDY HOUR, HE AND SHE, CORONET BLUE, MAYA, DUNDEE AND THE CULHANE;

1968: ROWAN AND MARTIN'S LAUGH-IN, THE OUTSIDER, JOURNEY TO THE UNKNOWN, THE PRISONER;

1969: THEN CAME BRONSON, THE MUSIC SCENE;

1970: MARY TYLER MOORE, THE PSYCHIATRIST, McCLOUD;

1971: McMILLAN AND WIFE, NICHOLS, THE PERSUADERS, ALIAS SMITH AND JONES;

1972: M*A*S*H, BOB NEWHART SHOW, HEC RAMSEY, PARTRIDGE FAMILY, MARTY FELDMAN'S COMEDY MACHINE;

1973: KUNG FU, DIANA;

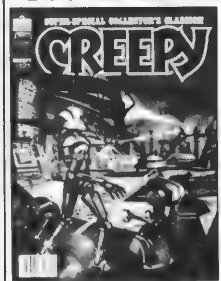
1974: NIGHT STALKER, LITTLE HOUSE ON THE PRAIRIE, ROCKFORD FILES, PETROCELLI, PAUL SAND IN FRIENDS AND LOVERS;

1975: ELLERY QUEEN, WHEN THINGS ARE ROTTEN, WE'LL GET BY;

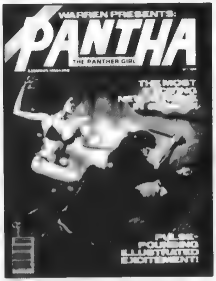
1976: TONY RANDALL SHOW, VAN DYKE AND CO., LAVERNE AND SHIRLEY, THE QUEST, CITY OF AN-

WARREN PUBLISHING

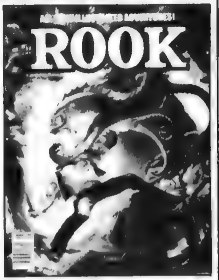
IF YOU HAVEN'T LOOKED AT US FOR AWHILE, YOU'RE IN FOR SOME PLEASANT SURPRISES!



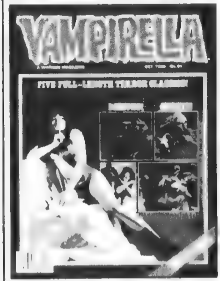
CREEPY is Warren Publishing's oldest comics title! This month's extra special issue features the phenomenal artwork of John Severin in from cover to cover! Eight tingling tales illustrated to perfection as the one and only John Severin can do them! C-121/$2.25



PANTHA is the debut issue of an exciting new magazine from Warren Publishing! This special collector's edition features five pulse-pounding tales of Warren's newest and most seductive heroine. Join this fabulous feminine feline's search for her past! P-1/$2.25



THE ROOK, The master of Time meets Sir Arthur Conan Doyle and Jules Verne in the Rook's most epic adventure yet! Co-starring are Sherlock Holmes, the Cisco kid and a cast of thousands. Illustrated by Lee Elias, plus Alcala's Voltar and Toth's Bravo! R-4/$2.25



VAMPIRELLA's every issue is crammed with heroic heroines adventuring through time and space! Starring Vampirella, hunted vampiress from the stars, plus Pantha, the pulchritudinous panther girl, Don Glut's Devil Women and Don McGregor's adventure : The Iffet! V-91/$2.25

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WARREN PUBLISHING
145 East 32 Street
New York, N.Y. 10016

GELS, BAA BAA BLACK SHEEP;

1977: LOU GRANT, SOAP, HOW THE WEST WAS WON, BUSTING LOOSE;

1978: WKRP IN CINCINNATI, MARY, MORK AND MINDY, DALLAS, QUARK, TAXI, RICHIE BROCKLEMAN, TED KNIGHT SHOW;

1979: THE LAST RESORT, BAD NEWS BEARS;

1980: YOUNG MAVERICK, NOBODY'S PERFECT, GOOD TIME HARRY.

So it looks like the middle of the decade is the best time for good series, as 1969 and 1979 are equally devoid of favorites. If you believe in cycles, the next good stuff will show up again in 1982.

Till next time... - R. Blabbit

Warren Coming

EERIE No. 116, October. This issue features "Mark of Merlin" by Budd Lewis and John Garcia; "Plunderworld" by Rich Margopoulis and Nestor Redondo; and "Haxtur" by Victor de la Fuente. [9/11]

FAMOUS MONSTERS OF FILMLAND No. 169, October. [9/18]

CREEPY No. 123, November. In this issue are "Majority of One" by Leo Duranona; "Circus of the Bizarre" by Roger McKenzie, Carmine Infantino and "Atoz"; "The Slave" by Alabaster Redzone and Jamie Brocal; "Hands of Fate" by Carl Wessler and Martin Salvador; "Fate Is A Joker" by Wessler and Jorge Galvez; and "Bring On The Clones" by Michael Fleisher, Val Mayerik and Rudy Nebres. [9/25]

VAMPIRELLA No. 92, November. The Vampirella story is by Will Richardson and Rudy Nebres, and "Encore For Anubis" is by Rich Margopoulis, John Garcia and Alex Toth and "Worm Brand" is by Gerry Boudreau. [9/25]

Review

I first started reading BATMAN in 1960. This period of the book's history is generally thought of as being a low point by people who've followed BATMAN since its inception and the writers currently handling the book. While allowing that I too never cared for the unlikely pairing of Batman with science fiction themes, I still have a great deal of affection for the character of that period. I refer to Batman in the distance of time because it is readily apparent that the Batman of today is a different guy; case in point -- THE UNTOLD LEGEND OF THE BATMAN.

I suppose I'm among the minority in declaring my preference for the Batman persona used from the early '40s until the late '60s. When Neal Adams arrived at DC in '67-'68 and took over THE BRAVE AND THE BOLD, he lent his version of the Caped Crusader a new/old look which slowly but surely seeped into the characterization and approach to most of the Batman adventures of the past twelve years. Aside from the brief respite of the David V. Reed stories of a few years ago, anyone who couldn't see that this character was a new one (called THE Batman) just wasn't paying much attention. However, I am still stubborn enough to believe that by altering the Batman characterization they have lost something quite vital and positive from the book -- which could very possibly have contributed to the book's seeming inability to attract sales commensurate with the public recognition of the title.

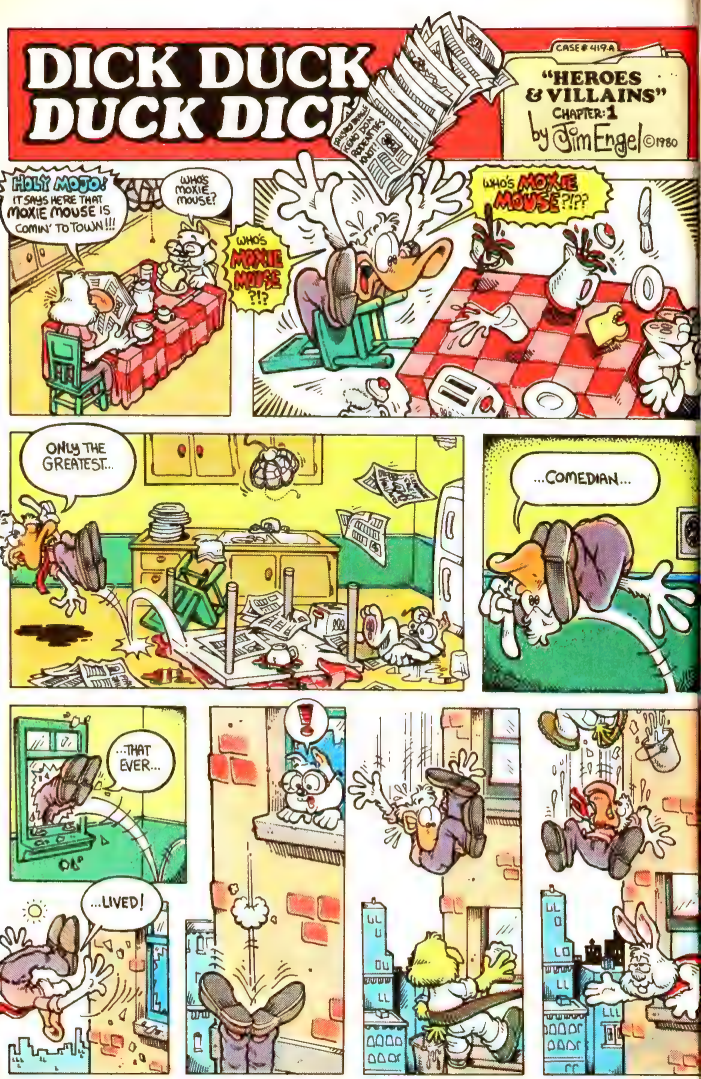
The first new look BATMAN was given occured in 1964 when Julius Schwartz took over the direction of BATMAN and DETECTIVE COMICS from the book's previous editor, Jack Schiff. Essentially, this entailed cleaning house, sweeping out the aliens and the time machines, and re-establishing Batman and Robin as DETECTIVES. To be sure, there was action, and their athletic abilities and fighting prowess were never minimized, but with France Herron, Bill Finger, Gardner Fox and John Broome contributing scripts with a degree of intelligence that had been lacking in the previous few years, the focus was on mysteries and detection. Batman was given the title of World's Greatest Detective, and shown as deserving of it. The Bat-family of supporting characters was retired (Batwoman, Bat-Girl, Ace the Bat-Hound), and in the most dramatic move, Alfred was killed off and replaced by Aunt Harriet. The prestige deserved by a character who'd weathered the troubles of the '50s in good health was finally given to the book by its fandom. But then...

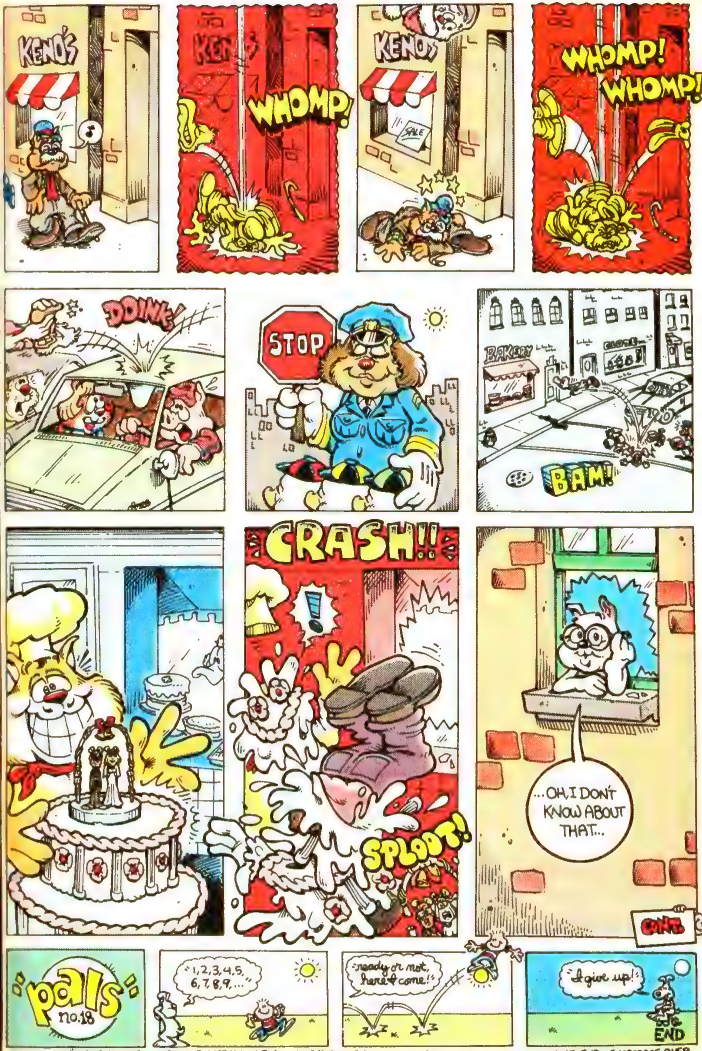
January 1966; the ABC-TV network; Adam West, Burt Ward, Frank Gorshin, Burgess Meredith, Caesar Romero. Camp (actually comedy) and Bat-everything; "Holy"-expletives of every ridiculous sort. Highly enjoyable -- except it nearly destroyed the last vestige of respectability the BATMAN comic book had among fandom. Everything created from mid-'64 to mid '66 was sacrificed as the tone of the book was altered -- with quite logical justification from a monetary viewpoint as it turned out -- to make the comic a reflection of the TV show, so the viewers would like the comic as much as they liked the TV show. BATMAN sales crossed the 1,000,000 mark for the first (and last) time that year. DC was raking in the dough, and had little concern over what the book's previous readers thought about it: Why worry about a mere 10% of the audience? Then, the show was cancelled in March of '68 -- and sales were dropping. Boy, were they dropping! Carmine Infantino, one of the two BATMAN artists for the New Look era (sharing the pencilling with Sheldon Moldoff, who was still working under Bob Kane's signature), had become publisher, seen what was happening, and huddled with Schwartz for a plan to stop the plunge.

Unfortunately, there was little chance of going back to the original New Look; Infantino, Fox, Broome, Herron and Finger were no longer available. New people were required and Denny O'Neil, Frank Robbins, Irv Novick and Bob Brown were brought in. And Infantino presided over full-scale revision of most of the DC line from '68 to '70, meaning that BATMAN too would receive a full-scale change.

Just as Infantino didn't care much for the "Batman and Robin" of the American Revolution (TOMAHAWK and Dan Hunter; the former's book was relinquished to a person called Tomahawk's son, and Tom himself became an aged observer of his adventures), the change was to split up the 30-year team of Batman and Robin. With Dick Grayson at college, there was little reason for Wayne Manor, so Bruce and Alfred (who'd been revived in '66) moved to Gotham City's Wayne Foundation Building, where (conveniently) there was another Bat-Cave patiently waiting beneath the ground for them. Eventually, Infantino directed that the Batman "look" be modeled after the Neal Adams version

[Continued on page 19]


DICK DUCK
DUCK DICK
CASE # 419-A
"HEROES & VILLAINS"
CHAPTER: 1
by Jim Engel ©1980
HOLY MOJO! IT SAYS HERE THAT MOXIE MOUSE IS COMIN' TO TOWN!!!
WHO'S MOXIE MOUSE?
WHO'S MOXIE MOUSE ?!?
WHO'S MOXIE MOUSE?!?!?
ONLY THE GREATEST...
...COMEDIAN...
...THAT EVER...
OR
...LIVED!



THIS MONTH'S "DICK DUCK" WAS INSPIRED BY KEND DON ROSA, WHO I'M TOLD IS A NEWLYWED! THANKS + CONGRATS, DONAL-O! J.E. END OF MESSAGE OVER.

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if more than 40c	No. sold
1	1	X-MEN No. 136 Marvel	7164
2	4*	MARVEL SUPER SPECIAL No. 16 Marvel-Lucasfilm, color magazine; Empire Strikes Back;$2.00	5006
3	19	THE INCREDIBLE HULK No. 250 Marvel; 48 pages; 75c	4787
4	3	THE AVENGERS No. 198 Marvel	4436
5	1*	EPIC ILLUSTRATED No. 2 Marvel; color magazine; $2.00	4215
6	2	THE UNTOLD LEGEND OF THE BATMAN No. 2 DC	3960
7	4	THE AMAZING SPIDER-MAN No. 207 Marvel	3829
8	10	STAR WARS No. 38 Marvel-Lucasfilm; Empire Strikes Back Part One	3765
9	6	FANTASTIC FOUR No. 221 Marvel	3717
10	5	THE MICRONAUTS No. 20 Marvel-Mego	3695
11	17	CAPTAIN AMERICA No. 248 Marvel	3541
12	8	CONAN THE BARBARIAN No. 113 Marvel-Robert E. Howard	3370
13	7*	THE SPECTACULAR SPIDER-MAN ANNUAL No. 2 Marvel; 48 pages; 75c	3354
14	9	IRON MAN No. 137 Marvel	3195
15	25*	MARVEL PREMIERE No. 55 Marvel; Wonder Man	3148
16	13	THOR No. 298 Marvel	3134
17	9*	WHAT IF? No. 22 Marvel; What If Dr. Doom Was a Hero?; 48 pages; 75c	3115
18	12	MARVEL TEAM-UP No. 96 Marvel; Spider-Man and Howard the Duck	3088
19	16	THE SPECTACULAR SPIDER-MAN No. 45 Marvel	2981
20	14	MARVEL TWO-IN-ONE No. 66 Marvel; Thing, Scarlet Witch and Stingray	2910
21	7	STAR TREK No. 5 Marvel-Paramount	2759
22	18	ROM No. 9 Marvel-Parker Bros.	2676
23	11	THE SAVAGE SHE-HULK No. 7 Marvel	2662
24	31*	DOCTOR STRANGE No. 42 Marvel	2642
25	21	THE DEFENDERS No. 86 Marvel	2406
26	23	THE SAVAGE SWORD OF CONAN No. 54 Marvel; black and white magazine; $1.25	2402
27	16*	HOWARD THE DUCK No. 8 Marvel; black and white magazine; $1.25	2343
28	22	SPIDER-WOMAN No. 29 Marvel	2295
29	26	WARLORD No. 36 DC	2216
30	24	MASTER OF KUNG FU No. 90 Marvel	2198
31	30*	POWER MAN No. 64 Marvel	2049
32	--	MYSTERY IN SPACE No. 111 DC	2046
33	32	GHOST RIDER No. 47 Marvel	2026
34	28	FANTASY MASTERPIECES No. 9 Marvel; Silver Surfer and Warlock reprints, 75c	1958
35	27	BATTLESTAR GALACTICA No. 18 Marvel-Universal	1901
36	29	THE LEGION OF SUPER-HEROES No. 266 DC	1814
37	30	SHOGUN WARRIORS No. 19 Marvel-Mattel	1804
38	33*	MACHINE MAN No. 16 Marvel	1788
39	31	JUSTICE LEAGUE OF AMERICA No. 181 DC	1704
40	36	DC COMICS PRESENTS No. 24 DC; Superman and Deadman	1660
41	37	SUPERMAN No. 350 DC	1631
42	33	GREEN LANTERN No. 131 DC	1575
43	34	THE NEW ADVENTURES OF SUPERBOY No. 8 DC	1495
44	35	BATMAN No. 326 DC	1400
45	38	ACTION COMICS No. 510 DC	1321
46	34*	MARVEL PREVIEW No. 22 Marvel; Merlin; black and white magazine; $1.25	1312
47	40	DETECTIVE COMICS No. 493 DC; 48 pages; $1.00	1308
48	42	THE BRAVE AND THE BOLD No. 165 DC; Batman and Man-Bat	1272
49	45	THE FLASH No. 288 DC	1254
50	39	AMAZING ADVENTURES No. 9 Marvel; X-Men reprints	1211
51	44	ADVENTURE COMICS No. 474 DC	1170
52	48	WONDER WOMAN No. 270 DC	1169
53	50*	WORLD'S FINEST COMICS No. 264 DC; 48 pages; $1.00	1061
54	46	HEAVY METAL No. 39 [Vol 3] HM; color magazine; $2.00	836
55	49	TALES TO ASTONISH No. 9 Marvel; Sub-Mariner reprints	738
56	57	JONAH HEX No 39 DC	732
57	55*	THE ROOK No. 3 Warren; black and white magazine, $1 75	684
58	51	MARVEL SUPER ACTION No. 22 Marvel; Avengers reprints	673
59	50	MARVEL TALES No. 118 Marvel; Spider-Man reprints	626
60	56	MARVEL'S GREATEST COMICS No. 91 Marvel; Fantastic Four reprints	600
61	59	MARVEL SUPER-HEROES No. 90 Marvel; Hulk reprints	570
62	60	VAMPIRELLA No. 88 Warren; black and white magazine; $1.75	463
63	60*	EERIE No. 112 Warren; black and white magazine; $1.75	438
64	64	WEIRD WESTERN TALES No. 70 DC; last issue	429
65	62	SUPER FRIENDS No. 35 DC	393
66	61	CREEPY No. 119 Warren; black and white magazine	378
67	69	UNKNOWN SOLDIER No. 242 DC	356
68	71	SGT. ROCK No. 343 DC	336
69	70	WEIRD WAR TALES No. 90 DC	333
70	67	THE UNEXPECTED No. 201 DC	332
71	72	GHOSTS No. 91 DC	318
72	65	HOUSE OF MYSTERY No. 283 DC	317
73	69*	G.I. COMBAT No. 221 DC; 48 pages; $1.00	313
74	74	SECRETS OF HAUNTED HOUSE No. 27 DC	311
75	70	SGT. FURY No. 159 Marvel; reprints	261
76	71	FUN AND GAMES MAGAZINE No. 12 Marvel; 50c	215
77	--	RICHIE RICH VACATION DIGEST No. 4 Harvey; digest; 95c	155
78	78	RICHIE RICH No. 193 Harvey	149
79	92*	RICHIE RICH BILLIONS No. 36 Harvey	149
80	--	RICHIE RICH MILLIONS No. 101 Harvey	149
81	88	CRAZY No. 64 Marvel; black and white magazine, 75c	146
82	--	RICHIE RICH AND DOLLAR THE DOG No. 14 Harvey	145
83	--	DEVIL KIDS No. 100 Harvey	144
84	--	RICHIE RICH BANK BOOKS No. 47 Harvey	144
85	99*	RICHIE RICH JACKPOTS No. 47 Harvey	144
86	--	RICHIE RICH AND HIS GIRL FRIENDS No 5 Harvey	142
87	--	RICHIE RICH FORTUNES No. 52 Harvey	142
88	--	CASPER'S TV SHOWTIME No. 4 Harvey	141
89	84*	RICHIE RICH AND GLORIA No. 15 Harvey	141
90	--	RICHIE RICH INVENTIONS No. 14 Harvey	140
91	--	RICHIE RICH RICHES No. 48 Harvey	140
92	94	RICHIE RICH VAULTS OF MYSTERY No. 35 Harvey	140
93	100*	SAD SACK AND THE SARGE No. 144 Harvey	138
94	--	CASPER'S DIGEST STORIES No. 3 Harvey	137
95	74*	UNCLE SCROOGE No. 178 Whitman; reprints	110
96	75*	WALT DISNEY'S COMICS AND STORIES No. 178 Whitman; half reprints	110
97	91	ARCHIE No. 294 Archie	106
98	93	PEP No. 363 Archie	106
99	79*	BETTY AND ME No. 112 Archie	104
100	82*	BETTY AND VERONICA No. 295 Archie	104

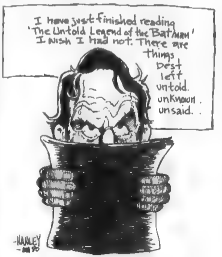
*=denotes titles published less than monthly

PARTICIPATING SHOPS: The Comic Store, Lancaster, PA; Cosmic Comics, Cleveland, OH; Supersnipes, New York City; Barney's, Norman, OK; Comics & Comix, Berkeley, San Francisco (2), Sacramento, Citrus Heights, Palo Alto; Best American Comics/Super Universe, Cambridge, MA; The Turning Page, Milwaukee; Larry's Comic Shop, Chicago; King's Komix Kastle, Boise; Comic Rack, Spokane; Future Dreams, Portland; Comic Kingdom, Chicago; Fabulous Fiction Book Store, Worcester, MA; Trade-A-Tape Comic Center, Lincoln, NE; Comic Book Kingdom, Baltimore; Bob's Comics, Lawndale, CA; RTC Comics Ltd., Colorado Springs, CO; Curious Book Shop, East Lansing, MI; Book'e Parlor, Dayton; Book Nook, Champaign, IL; Adventure III, Phoenix; Elde's Comics And SF, Pittsburgh; Polaris Comics, Milwaukee; Great Escape, Louisville; Xanadu, Wilmington, DE; Graphic Arts Comic Shop, Charlottesville, VA; Starship Enterprises, North Miami Beach; News and Tobacco Shoppe, Kent, OH.

We'd like to apologize for saying that Pittsburgh was in the state of Philadelphia in last issue's comic shop listings!

[Continued from page 15]

rather than his own. (Infantino has said that he never liked his own work on BATMAN.) The Batmobile went into hiding, along with most of the rest of the Bat-paraphenalia. And fandom (for the most part) ate it up.


I have just finished reading 'The Untold Legend of the Batman' I wish I had not. There are
Things best left untold. unknown. unsaid. .
HANLEY '80

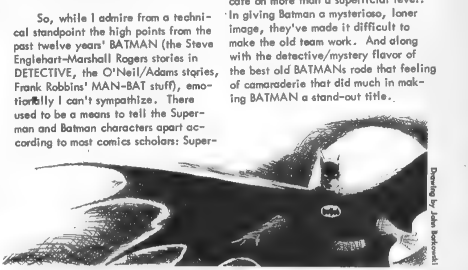
But deeper change was afoot. O'Neil and Adams collaborated on some BATMAN tales that established the flavor for the rest of the '70s. Their version ("the original concept," it was termed) returned Batman to semi-vigilante, pseudo-supernatural, creature of the night status. Along with his foot-long ears, The Batman now carried a frightening reputation among the underworld's denizens, which went against the stories of the past thirty years and carried the dread feelings over to the general public, who ignored years of media attention and public appearances of Batman and Robin. And this Batman talked differently: He wasn't afraid to tell his criminal quarry how loathsome and heinous he thought they were in language they'd understand. In short, probably influenced by the DIRTY HARRY/EXECUTIONER characters, this super-hero (in every sense of the word) became flawed, self-righteous and pedantic, and as short-tempered as ordinary folks. This, as shown in THE UNTOLD LEGEND OF THE BATMAN, has become detrimental.

The origin trilogy has been a big-seller in comics shops this summer, no doubt fueled by the appearance of John Byrne as artist of the first issue, and the obvious value a three-shot mini-series starring a classic character will have in years to come. The art, by Byrne and Aparo in #1 and Jim Aparo on #2 and 3, and the covers of #1 and 2 by Jose Garcia Lopez (#3 was something of a disappointment) are excellent, and well-worth admiration. Len Wein's story, which successfully summarizes the origins of nearly every important character in the BATMAN canon in the guise of a dramatic framework, is exciting, lean and tightly paced. However, the conclusion leaves me cold -- exactly the opposite reaction to what was intended. It is precisely because of the alteration of the hero that this occurred.

Briefly, the plot concerns an unknown villain who is systematically destroying many of Batman's treasured momentos in revenge for some past mis-deed. As he goes over past events in his mind, the origins and first meetings with people and places important to him are told. In the end we discover that the person creating the havoc is -- Bruce Wayne. A bomb blast which occured in #1 is given as the reason for this schizophrenia, and -- with the aid of Robin -- Batman cures himself, or so he says. In large part, however, I've been given the feeling that implicitly, Wein (and O'Neil, and Fleisher, and now probably Wolfman, and editor Levitz) feel that this schizophrenic reaction is just a portion of the buried psychoses which fuel Batman's crime-fighting. In their attempt to make him a fully-rounded person, they've portrayed him as an obsessive, single-minded, driven man, who has willingly sacrificed his private existence to fulfill his life's mission: the eradication of all evil in the world. He's also been made a fatalist; he knows it's impossible, but he has to do it -- it's his job. With all this flawing of the character comes a disquieting coldness in the characterization. Who'd want to be him? He rarely has fun, the women he meets are either crooks or shallow covers for his Bruce Wayne identity, and the only time he enjoys himself is when he's out doing his job as Batman.

So, while I admire from a technical standpoint the high points from the past twelve years' BATMAN (the Steve Englehart-Marshall Rogers stories in DETECTIVE, the O'Neil/Adams stories, Frank Robbins' MAN-BAT stuff), emotionally I can't sympathize. There used to be a means to tell the Superman and Batman characters apart according to most comics scholars: Superman was really Superman masquerading as Clark Kent, and Bruce Wayne masqueraded as Batman, but was really Bruce. This was then used as a basis for the statement that it's possible to identify with Batman but not Superman, since you could BECOME Batman, but you'd have to be an alien to be Superman. The question now is: Who would want to be? The Batman I grew up with seemed adjusted, reasonably happy, relaxed enough to sit in his den, smoke a pipe and read a book, and able to relate to people, especially Dick, Alfred and Commissioner Gordon. Now, we have a grim, usually tense, uncomfortable man whose ONLY relationships are with the aforementioned (and Lucius Fox), who rarely rests and seems unable to control his rage. Recently, in the scene where he goes to the waterfront, pulls some suspected (or known) small-time hood from some dive, pushes and slaps him around to get info about some bigger fish, and leaves him laying on the pavement, has occurred with alarming frequency. It used to be that Batman didn't need to parade his virtue in front of his adversaries.

Clearly, the approach boils down to either Avenger (the current approach) or Detective (the basis for the original New Look, and the best of the stories of the '40s and '50s). It's my feeling that too much has been made of the murder of Thomas and Martha Wayne motivation. He did avenge their deaths already, you know -- he caught their killers. It seems to me that he is now motivated by his ideals and not his emotions -- that original crime should linger in the back of his psyche and not spill out of those foot-long ears so often. At the moment, Robin -- who is now occasionally teamed with his former partner -- seems much more sympathetic a character, and you may notice that it is a really rare occasion that he and Batman communicate on more than a superficial level. In giving Batman a mysterious, loner image, they've made it difficult to make the old team work. And along with the detective/mystery flavor of the best old BATMANs rode that feeling of camaraderie that did much in making BATMAN a stand-out title.



So what's the verdict on THE UNTOLD LEGEND OF THE BATMAN? Well, if you're a fan of the current character, the creature of the night, and appreciate excellent art and a well-written story, I recommend it. Unfortunately, if you're looking for continuity between today's Batman and the old one alluded to via flashbacks,

you'll have some quibbles: Although everything jibes, someone decided to eliminate the original Bat-symbol from the costume (without the yellow circle) so we're led to believe we've got yet another character. (In BATMAN #183 the original costume was used to show a crook had been in str since the costume change; the new origin directly contradicts it.) Yet, the Batmobile shown looks straight out of HIGHWAY PATROL, so we're still supposed to believe he was around in the '50s! And if, like me, you think Batman should be less Dick Tracy and more Sherlock Holmes, you're out of luck. This IS a different Batman.

– Mike Tiefenbacher

BY THE ARRIVAL OF A STRANGE STRANGER..
COULD YOU TELL ME WHERE TO FIND GETAFIX, THE DRUID, PLEASE?
UP THAT TREE, PICKING MISTLETOE

MEET MY FRIEND EDIFIS FROM ALEXANDRIA. I HE'S AN ARCHITECT. I GOT TO KNOW HIM ON MY TRAVELS
GETAFIX, I'VE COME ALL THIS WAY BECAUSE I NEED YOUR HELP...

It is the foreigners who seek the Gauls' help in CLEOPATRA (above) and BRITAIN (below).

ANTICLIMAX... YOU'D BETTER GO TO GAUL TO SEE YOUR COUSIN AND BRING BACK SOME OF THIS MAGIC POTION!
OH, I SAY, JULIA GOOD SHOW! TIME IS IN CHANCE TO SEE MY DEAR COUSIN ASTERIX AGAIN. HAVEN'T SEEN HIM FOR AGES. WHAT!

magic potion which will help the resistance against the Romans in his own country. (That quest ends in failure for the heroes, as the barrel of potion breaks open in the Thames, and finishes life as the source of a few gags, rather than the might of armies.)

The failure of Astérix's mission in Britain results in gags such as this one after the magic potion leaks into the Thames.

European Comics

US VERSUS THEM IN ASTERIX:
THE UGLY WHO?
By Paulette Carroll

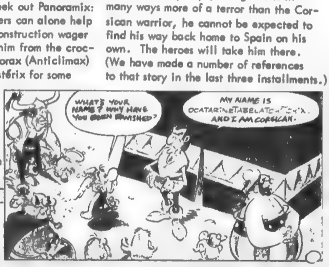
A lot of contemporary adventure strips are given added zest by a foreign setting: a place, a people which are exotic to the heroes and even moreso to the reader. This stretches and diversifies the possibility of action and gives the author an opportunity to show off his homework. Commonly, such stories begin with the main character(s) on a pleasure trip; when trouble breaks, they are already on the spot for other reasons.

It is remarkable that this is NEVER the case in any of the ASTERIX albums. Domestic or international travel is prominently featured in seventeen of the twenty-four albums, yet the opening scenes invariably find the heroes at home. (The one exception is LAURELS, when they are accompanying their Chief on a family visit to Paris in the capacity of baggage donkeys.) This, of course, serves to underline the importance of the Village as an anchor of sanity (see TCR #180, "The Village Picket-Fence"): nobody ever leaves it without a good reason. And it is understandable that the work of travel-weary, long-exiled Gascinny should reflect little of the common attraction for "pleasure trips." Tourism, in fact, is ferociously satirized troughout the series; interestingly, this invariably involves the behavior of travellers in foreign lands, and never the behavior of foreigners in Gaul.

In any case, Astérix and Obélix never leave the Village unless they are on business -- which business, of course, constitutes the backbone of the plot. It is interesting to make an inventory of the quests. Twice they involve the rescue of a kidnapped-or drafted-Gaul (the druid in GOTHS, Tragicomix in LEGIONARY); twice the settling of a wager provoked by the Romans: a matter of national pride (BANQUET and BELGIUM). In another five albums, they are after a material object of great importance, whether magical (a special sickle for the druid in SICKLE, an edelweiss to cure a sick man in SWITZERLAND), or symbolic of their honor (personal in CAULDRON, when Astérix has to restore a potful of money stolen while he was on guard; tribal when the quest for Caesar's laurels is to heal the wounds imposed on Village pride by the Parisian Orthopedix [LAURELS]; national when the Shield of Arvernes, the famous shield yielded by the defeated national leader Vercingétorix and lost by Caesar, is returned to the Gauls, in the album bearing its name). This leaves all the truly foreign "travelogues" except the early (1963) GOTHS. While the heroes make it to America simply by getting lost at sea (how else?), the rest -- the vast majority -- of foreign travel is undertaken at the direct request and/or the explicit benefit of the natives of the land in question. It is Cleopatra's own architect Numérobis, shivering in his Egyptian garb and out of place in the Gallic snow, who comes to seek out Panoramix: the druid's magic powers can alone help him win Cleopatra's construction wager with Caesar and save him from the crocodiles. Britain's Jolitorax (Anticlimax) is sent to his cousin Astérix for some magic potion which will help the resistance against the Romans in his own country. (That quest ends in failure for the heroes, as the barrel of potion breaks open in the Thames, and finishes life as the source of a few gags, rather than the might of armies.)

Paradoxically, it is the Romans who cause Astérix to go to Corsica and Spain, by foolishly keeping prisoners near the Village. In the first case, the exiled Corsican chief, Ocatarinetabelatchitchix is liberated in the course of an attack on the Roman camp of Babacorum, staged by the Gauls as entertainment for their guests (a special reunion at which we see once more the friends they made in their various adventures). Naturally, Astérix and Obélix have to accompany him back to "the most beautiful country in the world." In the second case, the prisoner is tiny Pepe; though he is in many ways more of a terror than the Corsican warrior, he cannot be expected to find his way back home to Spain on his own. The heroes will take him there. (We have made a number of references to that story in the last three installments.)

Asterix and Co. free the Corsican Ocatarinetabelatchitchix (an allusion to lyrics by the famous Corsican singer Tino Rossi), whom they will accompany back to his homeland in CORSICA.



Our heroes come upon an incredible sight in SPAIN

But SPAIN stands alone in the series in one very important respect. In all the other albums, whenever they travel abroad, whether in LEGIONARY, GOTHS CLEOPATRA, CORSICA, BRITAIN -- you name it -- Astérix and Obélix (plus, occasionally, Panoramix) -- are the only Gauls we see on the foreign territory. This does not mean perfect behavior; we have seen in our last installment how Obélix needs to be kept in line by his companion because of his provincial taste in food, among other reasons. But it does mean that there is a limit to the critical distance the reader (and writer, of course) can put between himself and the travellers.

ROMAN LEGIONARIES P... LOOK, COULD MY FRIENDS AND I GET UP IN YOUR MOVING HOUSE AND...
WHAT?!!! YOU CAN JUST GET IN THE QUEUE LIKE THE REST OF US! WE'VE BEEN CRAWLING ALONG LIKE THIS ALL THE WAY FROM * BURDIGALA!
* BORDEAUX

An innocent question provokes an irate answer on the "Roman" highway.

Obélix, after all, is our familiar, lovable old friend, foibles and all. Not so in SPAIN. There, we meet the butt of some of Goscinny's most ferocious satire: the tourist. And the Gaulish tourist at that. Not only are these characters strangers we can look at with as critical an eye as Goscinny chooses to make us, but to reinforce the message, they are pitted against the heroes in an antagonistic situation.

The encounter takes place near the Spanish border. Being on business, Astérix, Obélix and Pepe have travelled by sea along the Atlantic coast of Gaul, discretely and in isolation, except for the inevitable encounter with the pirates. They slink up a deserted sand dune and come upon an incredible sight. The narrow Roman way (a more apt figuration of the contemporary French AUTOROUTE than one might think!) is filled to the gills with traffic at a complete standstill. The absurdity of the situation is graphically illustrated by the presence of ... campers (which are, of course, real houses with stone chimneys and sometimes stone contruction). This is both funny and completely true to the spirit of "taking it all with you" which characterizes so many "campers." And, in addition to absurdity, another element of the situation is established in that very first scene: hostility. One of the house drivers yells at a "sports cart" which manages to squeeze by, escaping the line. The people who are travelling for pleasure are neither moving nor having fun; in addition, they are sore at those who do. What is holding up traffic? The legionaries at customs, of course. Astérix, who has a serious reason for crossing the border unobserved by the Romans, asks if he might hide in his informant's vehicle. Let the reader savor for himself the answer he gets -- the combination of Goscinny's text and Uderzo's treatment of the man's complexion and expression! (Even in black and white, you will notice a darkening of his face between the two frames; the original color in the second one is brick red). Two frames down the page, a few hundred yards from the highway, the heroes find a beautiful, empty, friendly inn in a tranquil, deserted landscape. And the "pleasure travellers" had been inching forward in their frustated crowd since Bordeaux -- i.e. for about 130 miles! No further comments are made; Astérix and company have no other reaction to the tourist's rudeness than to move away. There is no need to overstate the case.

But this is not the last we see of the other Gauls. Having fallen asleep south of the border around a campfire in an idyllic setting, the heroes are awakened by the same loud hostility: "If you don't go and fetch some water I'll give you a clip over the earhole, by Toutatis!" Of course, it is their compatriots, having more "fun" on their trip. They can hardly believe their eyes: having gone to sleep in the wilderness, they wake up in the center of a town. And here, Goscinny delivers his most acidic comment. The hostile oaf of the highway is all smiles: "It's nice to meet other Gauls when you're abroad!" and "You must have dinner with us. They don't know how to cook boar in these parts." Can there be any doubt that the author is lacerating the manners of the tourist, and NOT the cooking of the Spanish? The dumbfounded Astérix can only manage to reply, "Why have you come to Hispania in your moving houses?" The translation of the reply ("To get out of the same old rut") leaves something to be desired; the original "Pour le dépaysement" would be better -- and more ferociously -- rendered as "For a change of scenery!"

In contrast to our heroes, these Gauls never really travel. They make no friends abroad, except fellow tourists; they never get to know the people, the food, the land, the local houses; indeed, they systematically shun them. The absurdity of their behavior is closely linked to the most abhorrent kind of nationalism. In its positive manifestations, nationalism gives people a sense

[Continued on page 31]

BASQUE INN
HOT AND COLD IN ALL ROOMS
WE MIGHT GET SOME INFORMATION THERE...
AND WE'RE SURE TO GET SOME FOOD!
© 1965 DARGAUD EDITEUR

Three frames and a few minutes' walk beyond the mad highway scene, there is quiet and charming lodgings.

Mike Tiefenbacher/W141 N5434 Van Buren Drive/
Menomonee Falls/Wisconsin/53051

Before we published TCR, Jerry and I published The Menomonee Falls GAZETTE. Over its five year existence I received part of my pay in back issues, and I've hoarded a bunch of them in the hopes that someone, someday, may wish to make all that work worth my while. I have the following GAZETTEs for sale or trade. You will note that many of them have fairly high prices: this is due to the number of each I have left and when they went out of print. I will trade for PRICE GUIDE values on the following comics, so if you can find them below GUIDE you'll save some money if you trade them to me.

I have no copies left of #1 or #25. The following are for trade or for sale:
$10.00 each: #26,41,42,45
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SUZY SPACECHIK SEZ:
HI! WHENEVER A MISSION OF INTER-GALACTIC IMPORT BRINGS MY PET ATOM-APE FUZZLY AND MYSELF TO YOUR EVER EXCITING PLANET, WE ALWAYS MAKE IT A POINT TO STOP AT:
THE NEW FANTASY SHOP
REG. U.S. PAT. OFF
AT 5651 W. BELMONT IN CHICAGO!
THEY HAVE YOUR WORLD'S LARGEST SELECTION OF S-F BOOKS (OLD + NOO), TOYS, GAMES + POSTERS, AS WELL AS THE VERY LATEST (AND OLDEST) IN COMIC BOOKS AND FANZINES AS WELL! NOT ONLY IS IT A REAL FUN PLACE TO HANG OUT, BUT I BOUGHT A TOY GALACTICA STUN BLASTER THERE ONCE THAT SAVED MY LIFE IN THE SPAZ-WARS AGAINST THE FUNGUS RUNNERS OF PHOTON-12!!
HOURS:
MON, THURS, FRI. ..... 12:00 NOON to 8:00 P.M.
TUES, WED, SUN. ..... 12:00 NOON to 5:00 P.M.
SATURDAY ..... 11:00 A.M. to 6:00 P.M.
PHONE: 889-6122
* ASK GEORGE ABOUT FREE CHAMELEON OFFER!! EXPIRES NOV. 27 1981
ART: ENGEL LETTERING: M. SMETKO

SUPERMAN by Siegel & Shuster

I HEARD YOU WERE ON THE CAMPUS, SUPERMAN SO I HOPPED RIGHT OVER. HOPE I'M NOT INTRUDING.
NOT AT ALL. WHAT IS IT, COACH?
WELL, SIR—WE'VE GOT AN IMPORTANT GAME SCHEDULED FOR NEXT WEEK AND OWING TO ILLNESS, I CAN'T GET ENOUGH MEN TOGETHER FOR A SCRUB TEAM TO GIVE THE REGULARS A WORKOUT. SO—
—I WAS WONDERING IF YOU WOULD BE WILLING TO PLAY AGAINST THE BOYS AND KIND OF HELP THEM FROM OUT THERE ON THE HINKS.
ME PLAY BASEBALL? ME?
COACH—FOR YEARS I'VE DREAMED OF PLAYING BASEBALL, BUT MY SUPER-POWERS ALWAYS DETERRED ME FROM UNFAIR PARTICIPATION. HOWEVER, IF YOU'LL LET ME STAND UP ALONE AGAINST YOUR SQUAD, I'LL BE DELIGHTED.
S-SWELL!

SUPERMAN'S GOING TO PLAY SINGLE HANDED AGAINST THE COLLEGE NINE. MAYBE IF YOU WATCHED, PROFESSOR DUSTE, YOU'D BE CONVINCED OF HIS SUPER-POWERS!
NEVER!
I CANNOT BRING MYSELF TO WITNESS THE ABSURD SPECTACLE OF GROWN MEN FEVERISHLY POUNDING A SMALL SPHERICAL OBJECT ALL OVER AN EMPTY LOT!
NOW LOOK HERE, DUSTE—
—IT'S TIME YOU LET A BREATH OF AIR INTO THE MUSTY, RESEARCH-RIDDEN CRANNIES OF YOUR BRAIN. THIS IS THE TWENTIETH CENTURY! BASEBALL IS THE NATIONAL SPORT. GET MODERN, YOU OLD COOT, AND COME ALONG!
MM-WELL—SINCE YOU URGE IT SO STRONGLY—I BELIEVE I SHALL INDULGE A SHAMEFUL CURIOSITY AND JOIN YOU!

LOOK—SUPERMAN'S WINDING UP FOR A PITCH. WHAT A MAN, ONE AGAINST NINE!
IS THAT UNUSUAL?
BUT WHO'S GOING TO STOP THE BALL? THERE'S NO CATCHER!
(—I'LL JUST LET THREE STRIKES GO BY AND TAKE FIRST WHILE HE'S TRYING TO RECOVER THE THIRD PITCH.—)
STRIKE!
HUH?

SUPERMAN PITCHED—THEN BEAT THE BALL TO THE PLATE AND CAUGHT IT! DO YOU STILL THINK HE'S A FAKE, PROFESSOR DUSTE?
AMAZING!
LOOK AT THAT ENGLISH, PROFESSOR!
ENGLISH? ER—HAS YOUR DEPARTMENT EXTENDED ITS JURISDICTION TO INCLUDE BASEBALL, PROFESSOR?
NOW DO YOU BELIEVE HE'S GOT SUPER-SPEED, PROFESSOR?
CERTAINLY NOT! UNDOUBTEDLY SOME MODERN VERSION OF THE OLD INDIAN ROPE TRICK. THE FELLOW'S A MASTER ILLUSIONIST!

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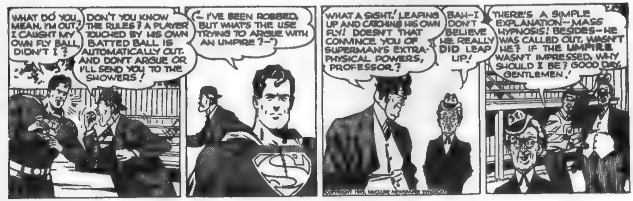
The Menomonee Falls Gazette

HEY—YOU HAVEN'T EVEN GOT A BAT,
I JUST WANT TO GIVE YOU FELLOWS A WORK-OUT— I DON'T WANT TO SEND THE BALL INTO THE NEXT COUNTY. SO—I'LL JUST USE MY HAND.
(—HE'S A WISE GUY. BUT WAIT'LL HE GETS A LOAD OF MY 'BAZOOKA' BALL. I'LL STRIKE HIM OUT FASTER'N GREASED LIGHTNING...—)
HOLY SMOKE! IT'S HEADED FOR MARS! GOOD-BYE BALL!
BAM

LOOK AT THAT BALL GO,
HE SLAMMED IT WITH HIS BARE HAND, PROFESSOR! WHAT DO YOU THINK OF HIM NOW?
IS THAT UNUSUAL?
NO SENSE IN LOSING A PERFECTLY GOOD BASEBALL. I DIDN'T MEAN TO CLOUT IT SO HARD, ANYWAY.
COPYRIGHT 1941 BY THE MEGURE NEWSPAPER SYNDICATE
YOU'RE OUT,
HUH?


WHAT DO YOU MEAN, I'M OUT? I CAUGHT MY OWN FLY BALL, DIDN'T I?
DON'T YOU KNOW THE RULES? A PLAYER TOUCHED BY HIS OWN BATTED BALL IS AUTOMATICALLY OUT. AND DON'T ARGUE OR I'LL SEND YOU TO THE SHOWERS!
(—I'VE BEEN ROBBED, BUT WHAT'S THE USE TRYING TO ARGUE WITH AN UMPIRE?—)
WHAT A SIGHT! LEAPING UP AND CATCHING HIS OWN FLY! DOESN'T THAT CONVINCE YOU OF SUPERMAN'S EXTRA-PHYSICAL POWERS, PROFESSOR?
BAH—I DON'T BELIEVE HE REALLY DID LEAP UP.
THERE'S A SIMPLE EXPLANATION—MASS HYPNOSIS! BESIDES—HE WAS CALLED OUT, WASN'T HE? IF THE UMPIRE WASN'T IMPRESSED, WHY SHOULD I BE? GOOD-DAY, GENTLEMEN.
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IT'S HOPELESS TRYING TO CONVINCE PROF. DUSTE OF THE EXTRA-PHYSICAL POWERS MY TEENS PAPER ATTRIBUTES TO SUPERMAN.
WISH I COULD HELP, BOY.
BUT IF SUPERMAN HIMSELF COULDN'T CONVINCE HIM, THEN WHO AM I TO ATTEMPT A BREACH IN PROF. DUSTE'S ARMOR OF STUBBORNNESS?
THANKS ANYWAY, PROFESSOR. LYLY...
I'VE GOT TO RECONCILE MYSELF TO NOT GETTING MY COLLEGE DEGREE. WHICH MEANS THERE'S ONE STEP I MUST TAKE RIGHT AWAY.
(—HM—I DON'T LIKE THE WAY HE SAYS THAT.—)
SUPERMAN—YOU'VE SIMPLY GOT TO KEEP AN EYE ON YOUNG GILMORE THERE. I FEAR HE MAY ATTEMPT SOMETHING DESPERATE!
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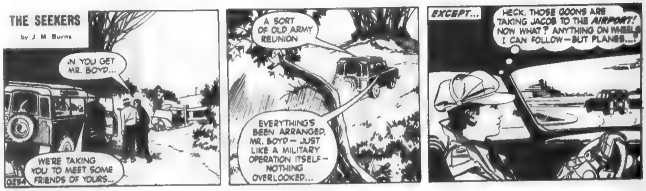
THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
THE BLIGHTERS! THEY'RE USING... (CHOKE)... SOME KIND OF GAS!
AND FILM PRODUCER CLIVE BOYD (ALIAS JACOB BENEDICK OF THE SEEKERS) BECOMES VICTIM NO.13 IN THE MISSING GOLFERS SAGA.
MEANWHILE, FROM A SAFE DISTANCE...
ONLY HOPE YOUR IDEA WORKS, UNA, AND POOR JACOB CAN LEAD US TO THE OTHER MISSING TWELVE!
IT MUST, SUSANNE! GET AFTER THEM— FAST!


THE SEEKERS
by J. M. Burns
IN YOU GET MR. BOYD...
WE'RE TAKING YOU TO MEET SOME FRIENDS OF YOURS...
A SORT OF OLD ARMY REUNION
EVERYTHING'S BEEN ARRANGED, MR. BOYD — JUST LIKE A MILITARY OPERATION ITSELF — NOTHING OVERLOOKED...
EXCEPT...
HECK. THOSE GOONS ARE TAKING JACOB TO THE AIRPORT! NOW WHAT? ANYTHING ON WHEELS I CAN FOLLOW — BUT PLANES...?

THE SEEKERS
by J. M. Burns
JACOB IS HUSTLED ABOARD AN AIRLINER...
FLIGHT 128 X TO NORTH AFRICA. UNA, AND JACOB IS GOING WITH THEM LIKE A LAMB TO SLAUGHTER...
UNA, I'M WORRIED! WHAT DO I DO NOW?
THIS, SUSANNE. LISTEN CAREFULLY...

THE SEEKERS
by J. M. Burns
TONIGHT WE TOUCH DOWN IN NORTH AFRICA — WHERE YOU'LL MEET UP WITH ALL YOUR OLD WARTIME BUDDIES, MR. BOYD!
INCLUDING THE SERGEANT WHO TOOK THIS SNAP — AND WHO'S ARRANGED THIS SURPRISE GET-TOGETHER!
HERE — THEY'RE CALLING FOR DRINKS — THE ONES HEADING FOR THEIR OLD SOLDIERS' REUNION.
RIGHT — I'LL SERVE UP THE AMMUNIT ON...
THIS IS IT, DEPUTY AIR-HOSTESS DOVE — TIME FOR YOUR REUNION, AND REMEMBER, MAYBE OLD SOLDIERS NEVER DIE — BUT JACOB MIGHT. IF YOU FLUFF THIS!

THE SEEKERS
by J. M. Burns
I DON'T LIKE IT! JACOB HASN'T SAID A WORD – SHOWN THE SLIGHTEST SIGN THAT HE RECOGNISES ME...
HE MUST BE STILL UNDER THE INFLUENCE OF THE GAS
AND JACOB, IN THE GUISE OF FILM PRODUCER CLIVE BOYD, REMAINS TRANCE-LIKE THROUGHOUT THE FLIGHT...
WE'LL BE LANDING SOON. MY LAST CHANCE TO GET THROUGH TO HIM BEFORE THEY WHISK HIM OFF TO GOODNESS KNOWS WHERE!

THE SEEKERS
by J. M. Burns
MORE COFFEE, SIR?
NO, WE DON'T WANT ANY MORE! YOU WANT US TO BROWN IN THE STUFF, GIRLIE?
SINCE YOU ASK, FATTY, I'D LIKE JUST THAT FOR YOU AND YOUR KIDNAPPING CRONY!
IT'S NO GOOD, JACOB STILL HASN'T RECOGNISED ME AND WE'LL BE LANDING IN A FEW...
HULLO! WHAT'S THIS?
I always leave something under the plate for the air hostess with the prettiest ideas tonight! idea, the biggest angel! Oh, eh? Stick close Cutsense — or I may soon be with the angels (if I get that way I'll be back by noon tomorrow). Jacob
(Called Clive Boyd)

THE SEEKERS
by J. M. Burns
STICK CLOSE, JACOB SAYS...
NORTH AFRICA...
...WHICH IS EASIER SAID THAN DONE...
BY THE TIME ALADDIN HERE GETS US UNDER WAY WE'LL NEED BADAR TO FIND OUT WHERE THOSE TWO DESERT RATS ARE TAKING JACOB!

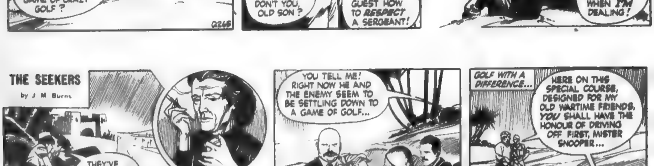
THE SEEKERS
by J. M. Burns
THANK GOD WE'RE ON THE MOVE AT LAST! ALADDIN!...
I KNOW, LADY FOLLOW THAT CAMEL!
IN PURSUIT OF THE DISGUISED JACOB AND HIS KIDNAPPERS, THEY TRAVEL THE DUSTY, BUMPY TRAIL TO...
PORT HARAAK, MEMSAHIB.
COMPLETE WITH GOLF COURSE?
NO MIRAGE, SIR – IT IS A GOLF COURSE, A RATHER SPECIAL ONE!

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
COME AN' MEET SERGEANT BORKE WHO ORGANISED THIS WHOLE ARMY REUNION THING...
ITCHING TO, BUSTER!
ONE SPECIAL GUEST OF HONOUR DELIVERED SAFE AND SOUND, SERGEANT— MR. CLIVE BOYD, THE BIGSHOT FILM PRODUCER...
DOLT!
THE SEEKERS
by J. M. Burns
MAJOR ACHE HAS A CHANCE TO RESIST...
LOOK! CAN'T YOU FOOLS TELL A MAKE-UP WHEN YOU SEE ONE?
I COULDVE SWORN HE WAS BOYD!
AH, NIFTY LITTLE DISGUISE KITS YOU CAN GET IN TH GREEN STAMPS THESE DAYS...
SHUT UP! AND MOVE...
I'VE NEVER LIKED PEOPLE WHO TRY TO OUTSMART ME, MISTER SPYMAN — AS YOU ARE ABOUT TO SEE...
THE SEEKERS
by J. M. Burns
FROM A SANDHILL OVERLOOKING THE OLD FORT, SUSANNE WATCHES WITH BATED BREATH...
JACOB AT THE WRONG END OF A GUN ALREADY! MUST MEAN HE'S HIT THE JACKPOT
S'THIS WHAT YOU CAME SHOOPING TO SEE?
YE GODS
JUST AS I FIGURED— THE TWELVE MISSING GOLFERS. POOR DEVILS!
THE SEEKERS
by J. M. Burns
SEE THAT SHOWER? DURING THE LAST WAR I LICKED 'EM INTO THE TOP BOOBY-TRAP TEAM OF THE DESERT CAMPAIGN...
BUT AFTER THE WAR THEY FORGOT ALL ABOUT OLD SARGE. THEY WERE ALL TOO BUSY DOING BIG THINGS —BEING BIG MEN—
OKAY, GET TO THE PUNCH LINE BORKE!
NOW I'M MISTER BIG. SARGE HAS BROUGHT 'EM ALL TOGETHER AGAIN FOR A SPECIAL ROUND OF GOLF...WITH DEATH AS THE HANDICAP!

The Menomonee Falls Gazette

THE SEEKERS
by J. M Burns
YOU MEAN YOU'VE KIDNAPPED YOUR TWELVE EX-ARMY PALS, BORKE, JUST TO PLAY A GAME OF CRAZY Ggolf ?
YOU KNOW YOU'RE AS NUTTY AS A DATE-TREE, DON'T YOU, OLD SON ?
SANGER! TEACH OUR SNOOPING GUEST HOW TO RESPECT A SERGEANT!
A VICIOUS THRUST OF A RIFLE BUTT...
UUUGH! I'LL... I'LL REMEMBER YOU, FATSO... WHEN I'M DEALING !


THE SEEKERS
by J. M Burns
THEY'VE STARTED TO PLAY ROUGH, BOSS...
SO WHY ARE YOU STILL ON THE SIDELINES, SUSANNE? COULDN'T JACOB DO WITH SOME HELP ?
YOU TELL ME! RIGHT NOW HE AND THE ENEMY SEEM TO BE SETTLING DOWN TO A GAME OF GOLF...
GOLF WITH A VENGEANCE...
HERE ON THIS SPECIAL COURSE, DESIGNED FOR MY OLD WARTIME FRIENDS, YOU SHALL HAVE THE HONOUR OF DRIVING OFF FIRST, MISTER SNOOPER...
OH, MAYBE I SHOULD WARN YOU, EVERY HOLE BUT ONE — IS BOOBY-TRAPPED!

THE SEEKERS
by J. M Burns
YOU'RE GETTING THE SAME CHANCE MY OLD WARTIME PALS WAITING IN THE CELLBLOCK WILL HAVE...
CHOOSE THE RIGHT FLAG — THE ONE THAT ISN'T MINE-LAID — AND YOU'LL GO FREE! 'COURSE YOU'LL GO IF YOU HIT THE WRONG ONE — BUT IN SMALL PIECES !
THIS IS IT, MATE... RUSSIAN ROULETTE, THE ARNOLD PALMER WAY...

THE SEEKERS
by J. M Burns
WHAT MIGHT BE THE LAST ROUND OF GOLF FOR JACOB BENDICK IS SUDDENLY INTERRUPTED...
WHAT'S THAT CRAZY FEMALE DOING HERE AT A TIME LIKE THIS ?
YOO-HOO! ANYONE WANT A CADDY ?
SILLY BITCH! SHE'LL SPOIL THE WHOLE THING... FORE! FORE!
SUSANNE!
OH, MY GOD!

ST Pocket Checklist

September 1980

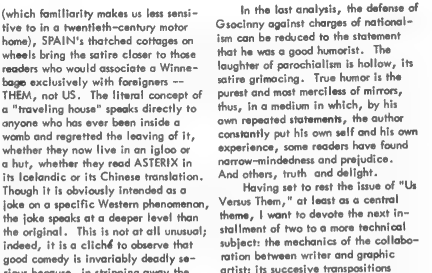
- ☐ ACTION COMICS #514
- ☐ ADVENTURE COMICS #478
- ☐ BATMAN #330
- ☐ THE BRAVE AND THE BOLD #169
- ☐ DC COMICS PRESENTS #28
- ☐ DETECTIVE COMICS #497
- ☐ THE FLASH #292
- ☐ GHOSTS #95
- ☐ G.I. COMBAT #224
- ☐ GREEN LANTERN #135
- ☐ HOUSE OF MYSTERY #287
- ☐ JONAH HEX #43
- ☐ JUSTICE LEAGUE OF AMERICA #185
- ☐ THE LEGION OF SUPER-HEROES #270
- ☐ MYSTERY IN SPACE #114
- ☐ THE NEW ADVENTURES OF SUPERBOY #12
- ☐ THE NEW TEEN TITANS #2
- ☐ SECRETS OF HAUNTED HOUSE #31
- ☐ SGT. ROCK #347
- ☐ SUPER FRIENDS #39
- ☐ SUPERMAN #354
- ☐ THE UNEXPECTED #205
- ☐ UNKNOWN SOLDIER #246
- ☐ WARLORD #40
- ☐ WEIRD WAR TALES #94
- ☐ WONDER WOMAN #274
- ☐ WORLD'S FINEST COMICS #265
- ☐ BATTLE OF THE PLANETS #8
- ☐ THE BLACK HOLE #5
- ☐ BUGS BUNNY #222
- ☐ DONALD DUCK #223
- ☐ HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS #66
- ☐ LITTLE LULU #261
- ☐ POPEYE THE SAILOR #159
- ☐ PORKY PIG #98
- ☐ SUPER GOOF #62
- ☐ UNCLE SCROOGE #180
- ☐ WALT DISNEY'S COMICS & STORIES #482
- ☐ WOODY WOODPECKER #191
- ☐ CAPTAIN CANUCK #12
- ☐ CREEPY #123
- ☐ EERIE #116
- ☐ FAMOUS MONSTERS OF FILMLAND #169
- ☐ VAMPIRELLA #92
- ☐ HEAVY METAL #43 [V6#6]
- ☐ NATIONAL LAMPOON #127 [V2#26]
- ☐ AMAZING ADVENTURES #13
- ☐ THE AMAZING SPIDER-MAN #211
- ☐ THE AMAZING SPIDER-MAN ANNUAL #14
- ☐ THE AVENGERS #202
- ☐ BATTLESTAR GALACTICA #22
- ☐ CAPTAIN AMERICA #252
- ☐ CONAN THE BARBARIAN #117
- ☐ CRAZY #68
- ☐ THE DEFENDERS #90
- ☐ DOCTOR STRANGE #44
- ☐ FANTASTIC FOUR #225
- ☐ GHOST RIDER #51
- ☐ HOWARD THE DUCK #8
- ☐ THE INCREDIBLE HULK #254
- ☐ IRON MAN #141
- ☐ KING CONAN #4
- ☐ MACHINE MAN #18
- ☐ MARVEL PREMIERE #57 [Dr. Who]
- ☐ MARVEL'S GREATEST COMICS #95
- ☐ MARVEL SUPER ACTION #26
- ☐ MARVEL SUPER-HEROES #92
- ☐ MARVEL TALES #122
- ☐ MARVEL TEAM-UP #100
- ☐ MARVEL TWO-IN-ONE #70
- ☐ MASTER OF KUNG FU #95
- ☐ THE MICRONAUTS #24
- ☐ MOON KNIGHT #2
- ☐ POWER MAN #66
- ☐ ROM #13
- ☐ THE SAVAGE SHE-HULK #11
- ☐ THE SAVAGE SWORD OF CONAN #58
- ☐ SGT. FURY #161
- ☐ THE SPECTACULAR SPIDER-MAN #49
- ☐ SPIDER-WOMAN #33
- ☐ STAR TREK #9
- ☐ STAR WARS #42
- ☐ TALES TO ASTONISH #13
- ☐ THOR #302
- ☐ WHAT IF? #24
- ☐ X-MEN #140

[Continued from page 21]

of community that goes beyond the family, or clan, or village, or region; it becomes negative when it is used to pit that community against others. It has often been observed that it DOES take a common enemy for people to feel united; this somewhat pessimistic view would make it impossible to separate the positive effects of nationalism from its negative ones. But in the above episode, Goscinny goes one step further in pessimism. North of the border, i.e. within their own national community, the Gauls are at each other's throats; as soon as they are in Spain, they embrace; the sole basis for agreement is criticism of the Spanish. After behaving as though they are surrounded by enemies, they behave as though they were surrounded by enemies. There IS no positive side to nationalism.

The very breadth of the terms of the statement to which Goscinny leads his readers demonstrates one of the secrets of the strip's universal appeal. Because it is his own compatriots' behavior that he satirizes, the author invites a spontaneous translation: the American reader will think of Americans, the Japanese of the Japanese; for better or for worse, we all take it personally. Because we identify with Astérix, and he identifies the boors as his countrymen. It is a simple, old, and very effective technique.

Anachronism adds another level of universality in this episode. Much as they served to underscore the absurdity of the "take it with you" syndrome



A big surprise awaits the heroes when they wake up from a night's sleep in the Spanish wilderness!

(which familiarity makes us less sensitive to in a twentieth-century motor home), SPAIN's thatched cottages on wheels bring the satire closer to those readers who would associate a Winnebago exclusively with foreigners -- THEM, not US. The literal concept of a "traveling house" speaks directly to anyone who has ever been inside a womb and regretted the leaving of it, whether they now live in an igloo or a hut, whether they read ASTERIX in its Icelandic or its Chinese translation. Though it is obviously intended as a joke on a specific Western phenomenon, the joke speaks at a deeper level than the original. This is not at all unusual; indeed, it is a cliché to observe that good comedy is invariably deadly serious because, in stripping away the veneer of human behavior, laughter bares the weaknesses of the human condition. Not the Gaulish condition, not the French, or American, or Western condition.

In the last analysis, the defense of Goscinny against charges of nationalism can be reduced to the statement that he was a good humorist. The laughter of parochialism is hollow, its satire grimacing. True humor is the purest and most merciless of mirrors, thus, in a medium in which, by his own repeated statements, the author constantly put his own self and his own experience, some readers have found narrow-mindedness and prejudice. And others, truth and delight.

Having set to rest the issue of "Us Versus Them," at least as a central theme, I want to devote the next installment of two to a more technical subject: the mechanics of the collaboration between writer and graphic artist; its succesive transpositions through various media from weekly magazine to album to animated cartoon; its artistic, editorial and legal ramifications in the European tradition, and what they mean for the future -- if any -- of ASTERIX now that Goscinny is gone.

Cartoon Carnival Presents ORIGINAL ART From DAILY and SUNDAY FUNNIES

TERRY - George Wunder Late 40's-- Early 50's
Remember Terry? Remember Hot-shot Charlie ?
Remember Dragon Lady ? Remember me ?
Remember your loved ones! Buy them an original
Terry for $ 25 and they'll remember you. Only $25. Wow!
Remember the Maine remember the Alamoremember Pearl Har

L'IL ABNER- Al Capp What would a Cartoon Carnival ad be without an Abner offering? Because you asked for it-- One time only- 1940's Abner with main characters-- Ready? $30. (These now sell for $45. 00)
How about this-- Abner from the 60's & 70's ---- $ 24.
NO main characters-- $ 18.

ABBIE AND SLATS - R. Van Buren
Beautiful daily strips from one of the top American illustrators.

From the 40's $25./50's- $20.

BLONDIE - Chic Young 1940's
Really nice dailies from the WW2 years. ---------- $ 50.
We stock many daily and Sunday strips from the 30's. Prices on request.

NANCY - Ernie Bushmiller
These are mint condition strips from the 1940's-1950's. Nancy is our most popular strip. Great for gifts $ 15.

HENRY - John Liney 70's
John has just announced his semi-retirement. We still have some of his large pantomime strips available. Only $ 15.

NUTS & JOLTS
Bill (Smokey Stover) Holman
For all of you that wanted to own a SMOKEY Sunday but just could'nt afford one--- buy a Nuts & Jolts panel ! 40's on-- $ 18.

CASEY - Charles Rodrigues
Great strip by famous National Lampoon and Playboy catoonist. Sure to be a rare collectors item in near future !!
Bargain priced @ $ 18.
or 3 for only $ 45.

BUFFALO BILL -
by Fred Meagher
Large size strips (8 1/2 X 26") from 50's
Very 'camp' drawings,
Many with 'bondage'.
One fold. $ 15.

FEARLESS FOSDICK - L'il Abners' Ideal
Al Capp. Continuing special $ 30
with main character. Buy one for $30 get the second Fosdick with no main character for only $ 13. My, my-- we sure give our readers bargains!

MUTT & JEFF
by Al Smith. Very nice dailies from the 50's & 60's. Both Mutt & Jeff in strip.-- $ 25.

Funny Sunday page with Jeff in the Army-from the 60's--$ 65.

GORDO - Gus Arriola
Our Personal Favorite !!
Just great strips from the 40's. Each one a gem on paper. If you like animation, you'll love Gordo ! Daily strips- only $ 20. Sunday pages- Only $ 50.

CALL
(215) 876-1292
To Reserve Art

POPEYE - Bud Sagendorf 70's
We have a few strips in inventory, can probably fill your request for main character. Specify Popeye, Olive, Wimpy, etc. $ 30.
Have a few from 'Kiss Me Sailor-boy'Dooms Day Doll Sequence.

FRITZI RITZ - Ernie Bushmiller 50's
Remember 'Fritzi ?' She was the 'Good' in 'Good-girl Art'. Very nice Sunday pages are available at our give-away price of $ 35 per page. I LIKE these how about 2 for $ 60 ??

HAWKSHAW the DETECTIVE
By Gus (Watso) Mager
These are Mint condition Sunday pages from the 1940's. Sure to increase in value -- $35.

ON STAGE-- Starr Mary Perkins, On Stage

has always been one of the

ELLA CINDERS - Ey... practically a marriage... $16 per daily. Take 10% off if you name her husband.

MUTT & JEFF are flying to Europe to

Fisher. $ 200. ea.

ALL STRIPS listed in this ad are Dailies, unless otherwise specified.

ORDER FROM

CALL ANYTIME

PLEASE ADD $2.50 PER ORDER TO COVER POSTAGE AND HANDLING !

CARTOON CARNIVAL
"PURVEYORS OF FINE COMIC ART"
408 BICKMORE DRIVE
WALLINGFORD, PA. 19086
(215) 876-1292

LOOK !! NEW ARRIVALS !!

(WITH PERMISSION)

WINNIE WINKLE, The Breadwinner. By Martin Branner. Very early dailies from the Roaring Twenties. $50. These early Winnie Winkles are in perfect condition, large and beautiful. Also available, Sunday pages. Write us.

STEVE ROPER by Overgard & Saunders Dailies from 60's-70's $13.

SMITTY - Walter Berndt
We offer you a few prime examples of Smitty from the 1930's done in Mr. Berndt's charming, scratchy early style. One or two available with Herby. $ 50.

Smitty Sunday pages from 50's -- $ 50. (Paste-ups)

ROY ROGERS - Al McKimson These daily strips from the 50's are among the 'campiest' strips we have ever seen. At only $10. per daily, even Trigger can afford one. Western special- 3 for $25.

DICK TRACY - Chester Gould
Good daily from Feb. 1953 --- Tracy tied in culvert-- Villain Odds Zonn. Bargain at $ 225.

DICK TRACY - Sunday 3/15/64 Fantastic Moon Maid page. No Tracy, but Moon Maid in 12 panels. Paste-up/Fold down middle. Your chance to own a Tracy Sunday ! ! Bargain priced at only $300. Osky-wow-wow!

BERNIE BURNS - By George (KRAZY KAT) Herriman
If you have always wanted to own an original Herriman-- now is the time! These great panels from the 30's are in POOR condition, but original Herrimans for only $ 35. ea.

PLEASE ADD $2.50 PER ORDER FOR POSTAGE & HANDLING!

ANNIE--by Leonard Starr
Dailies & Sunday pages
Please write for prices

TEXAS SLIM & DIRTY DALTON - by Ferd Johnson from the 40's
These are really nice 'Third' Sunday pages. No collection should be without a Johnson 'Texas Slim'.
Special low price----
Only $ 45. per page

YES, SUH!

VISA

master charge

WE HONOR BOTH!

JUST ENCLOSE INFORMATION FROM CARD WITH ORDER.

DAVY JONES - by A. McWilliams
Beautifully drawn adventure strip from 60's---
$ 25. per daily

CARTOON CARNIVAL
"PURVEYORS OF FINE COMIC ART"
408 BICKMORE DRIVE
WALLINGFORD, PA. 19086
(215) 876-1292

STAR HAWKS
by Archie Goodwin & Gil Kane

REX REMEMBERS...
SCRAPPER, THE REST OF THE GANG WOULDN'T COME WITH US BECAUSE THE SECURITY SQUADS UP HERE ARE LICENSED TO KILL TROUBLEMAKERS.
HOW CAN WE RISK ROLLING THAT DRUNK OFF-WORLDER?
KIDDO, SOME DIVES IN THE AMUSEMENT SPIRES ARE TOO CHEAP TO PAY FOR THE PROTECTION SERVICE...
© 1978 United Feature Syndicate, Inc.

...AND OUR TARGET HAS JUST STAGGERED INTO ONE OF 'EM!
BLITZ! REX! LET'S MOVE!
BAR
INNKEEPER! MY BOTTLE IS EMPTY AND MY THIRST IS GREAT!
REFRESH A TIRED OLD SPACE HOUND!
FORGET IT, OFF-WORLDER! TIME TO PAY FOR SLUMMIN' ON OLD EARTH, ALL YOUR SWAG...
...OR ALL THE BROKEN BONES MY PALS AN' ME CAN DEAL YOU!
KANE GILL

IN MEMORY, REX SEES HIMSELF AND HIS FRIENDS... SCAVENGERS, CLOSING IN ON A VISITOR TO OLD EARTH.
GIDEON'S THE NAME, YOUNGSTERS IF IT'S A DRINK YOU'RE AFTER... I'LL BUY.
AND IF IT'S MONEY YOU NEED I CAN OFFER A JOB ON THE SPACE EXPLORER I SKIPPER.
EXPLORER...?! VANISH INTO UNCHARTED SPACE FOR YEARS.. MAYBE FOREVER, IF YOU WARP INTO A BLACK HOLE OR SOLAR FLARE?
YOU'RE NOT ONLY DRUNK... YOU'RE OFF YOUR ORBIT!
WELL, SONNY IF YOU'RE GONNA BE INSULTING... I'LL JUST DRINK ALONE.
BLITZ! REX! BUST 'IM UP!
SCRAPPER!
KANE GILL
5-17
© 1978 United Feature Syndicate

The Menomonee Falls Gazette

IT IS STILL WHO IN REX'S MIND, THAT MOMENT WHEN HE AND HIS FELLOW SCAVENGERS LEARNED HOW SWIFTLY...
...THE ROLES OF HUNTER AND PREY CAN CHANGE!
KANE GIDEON
5-18
GETS HARDER AND HARDER TO FIND GOOD SPACE EXPLORERS, EH, CAP'N GIDEON?
THESE THREE VOLUNTEERS WILL FILL OUT OUR CREW NICELY, MR. JOY. PACK 'EM UP WHILE I FINISH MY DRINK.
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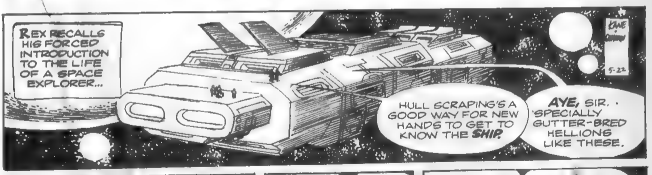
YOU'RE LOSIN' YOUR TOUCH, CAP'N GIDEON... THE YOUNG ONES STILL GOT SOME FIGHT LEFT.
REX THEY CALLED HIM. WELL, YOU KNOW ME, MR. JOY... I LIKE SPIRIT IN MY CREWMEN.
YOU'RE NOT GETTING ME, OLD MAN! I'M NOT THROWING AWAY MY LIFE ABOARD YOUR STINKIN' SPACE EXPLORER!
SONNY, I'VE ALREADY GOT YOU! AND THE FIRST RULE FOR A NEW HAND IS...
DON'T CROSS YOUR CAPTAIN!
ESPECIALLY NOT WHEN HE'S HAVING A DRINK.
WHAP!
KANE GIDEON
5-19
© 1979 United Feature Syndicate, Inc.

STAR HAWKS
by Archie Goodwin & Gil Kane

GIDEON! THE NAME HAUNTS REX, REMINDING HIM OF THE BLUMS OF OLD EARTH... AND OF THE MOMENT THAT ENDED HIS DAYS AS A SCAVENGER THERE!
YOU'RE NOT TAKING ME! I'M NOT GONNA BE SHANGHAIED ONTO SOME CRUMMY SHIP!
WELL, SONNY, YOU GOT SPIRIT. I'LL GIVE YOU THAT.
BUT IF YOU AND YOUR FELLOW RAT PACKERS ARE GONNA STALK STRANGERS INTO DIVES LIKE THIS, HOPING TO ROB 'EM...
...YOU CAN'T CRY FOUL IF THE TABLES TURN!
ALL RIGHT, MR. JOY... UP TO THE SURFACE AND OUR SKYCAR. THESE VOLUNTEERS GIVE US A FULL CREW.
AYE, AYE, CAP'N GIDEON. HOPE THIS YOUNG ONE AIN'T MORE TROUBLE THAN HE'S WORTH!
FIVE OR TEN YEARS EXPLORING UNCHARTED SPACE WILL TAME HIM... IF IT DOESN'T KILL HIM.
IT WON'T DO EITHER, OLD MAN! I'LL MAKE YOU PAY FOR THIS GIDEON... THAT'S A PROMISE!
1978 United Feature Syndicate, Inc.

REX NEARS HIS JOURNEY'S END...
...EARTH! BEEN A LONG TIME SINCE I WAS THIS CLOSE TO MY FORMER HOME...
"...NOT SINCE THE TIME CAPT. GIDEON SHANGHAIED ME ABOARD HIS EXPLORER SHIP!"
I'LL MAKE YOU PAY FOR THIS, OLD MAN... THAT'S A PROMISE!
WELL, SONNY- YOU'LL HAVE FIVE OR TEN YEARS IN UNCHARTED SPACE TO MAKE GOOD ON IT.
BETTER MEN THAN YOU AND YOUR BACK-JUMPING SCAVENGER FRIENDS HAVE TRIED...
...BUT THIS VESSEL IS NOT SO BIG I CAN'T BE FOUND. WHEN YOU'RE READY... I'LL BE WAITING.
1978 United Feature Syndicate, Inc.

The Menomonee Falls Gazette


REX RECALLS HIS FORCED INTRODUCTION TO THE LIFE OF A SPACE EXPLORER...
HULL SCRAPING'S A GOOD WAY FOR NEW HANDS TO GET TO KNOW THE SHIP.
AYE, SIR. SPECIALLY GUTTER-BRED HELLIONS LIKE THESE.
KANE GIDEON
5-23

BUT THAT YOUNG ONE THERE -- REX -- REFUSES TO WORK, CAPT'N GIDEON.
DOES HE NOW, MR. JOY? HE WAS A BIT STUBBORN ABOUT BEING SHANGHAIED, TOO.
WELL, YOU CAN'T FORCE A MAN TO LABOR... OR LEARN EVEN IMPORTANT THINGS...
...LIKE KEEPING AN EYE ON HIS SAFETY LINE.
JET OUT AND PICK HIM UP, MR. JOY...
... WHEN HE CHANGES HIS MIND.
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REX AS A YOUTH: FIGHTING EACH STEP, HE LEARNS THE DUTIES OF A SPACE EXPLORER CREWMAN.
FROM THE MUNDANE...
...TO THE DEADLY.
YOU'VE GOOD, FAST REACTIONS WITH AN ENERGY CANNON, SONNY.
BUT DON'T FORGET... A METEOR SWARM CAN'T SHOOT BACK.
HE GROWS IN SKILL AND ABILITY..
BEST DRILL WE'VE HAD FROM A SHUTTLE CREW, MR. JOY... OUR DELINQUENT FROM EARTH HAS EARNED A PROMOTION.
KANE GIDEON
5-25
BUT THE GROWTH IS NEVER ENOUGH TO CHALLENGE THE MAN HE HATES... CAPTAIN GIDEON.
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STAR HAWKS
by Archie Goodwin & Gil Kane

GROWING TO MANHOOD ON A SPACE EXPLORER:
REX DISCOVERS THE THRILL AND THE TERROR OF WARPING BLIND INTO NEW STAR SYSTEMS...
THE BEAUTY AND SAVAGERY OF FINDING NEW WORLDS..
WE LOST MR. PENG ON THAT CHARGE. YOU'RE MY NEW SECOND OFFICER, REX.
THANK YOU, CAPT. GIDEON. I'LL BE CALLING ON YOU... IF WE MAKE IT BACK IN ORBIT TO THE SHIP.
STILL MEAN TO MAKE ME PAY FOR SHANGHAING YOU INTO THIS LIFE?
WELL, SONNY, I'LL BE WAITING.

IN MEMORY, REX RECALLS THE DAY A CAPSULE WAS JETTISONED FROM GIDEON'S EXPLORER SHIP..
HEART ATTACK! WHO'D THINK AN OLD STAR ROVER LIKE MR. JOY WOULD GO THAT WAY?
I NEED A FIRST MATE, SONNY. CAN YOU HANDLE IT?
AFTER EIGHT YEARS OF BEATINGS & ABUSE AND BULLROAR FROM YOU, CAPTAIN... I CAN HANDLE ANYTHING.
YOU'LL FIND THAT OUT PERSONALLY... JUST AS SOON AS WE'RE BACK IN CIVILIZED SPACE!
BUT WAITING ON THE FRINGES OF THE KNOWN GALAXY...
PIRATES! THEY'LL SCUTTLE US FOR THE PRICE OUR CHARTS WILL BRING!

The Menomonee Falls Gazette

STAR BATTLE! REX'S DRIFTING THOUGHTS RECALL THE VIOLENT HOMECOMING OF GIDEON'S EXPLORER...
WE'RE TAKING A BEATING, CAPTAIN! THOSE PIRATES WANT OUR COMPUTER CHARTS PRETTY BADLY!
MINING AND COLONIZING COMPANIES ARE ALWAYS ON THE LOOKOUT FOR NEW WORLDS... NO QUESTIONS ASKED.
HOW DO YOU FIGURE OUR CHANCES?
OUTNUMBERED... AGAINST SHIPS FASTER AND BETTER-ARMED? SONNY, I WOULDN'T EVEN BOTHER.
KANE
5-26
© 1976 United Feature Syndicate, Inc.

EIGHT YEARS REX SERVES ON GIDEON'S EXPLORER SHIP.
...HE CHANNELS HIS HATRED INTO EXCELLING AND GAINING EXPERIENCE ON HUNDREDS OF UNCHARTED WORLDS...
...NEARS THE MOMENT WHEN HE CAN CHALLENGE GIDEON...
BUT THAT MOMENT IS DELAYED BY...
PIRATES!
AND...
REX!
KANE
5-27
HAMMERED, HARASSED, MOLDED INTO A SEASONED CREWMAN...

ANNOUNCING THE MAJOR COMIC EVENT OF 1980

THE COMIC STRIP NEWS

The Comic Strip News is a weekly publication from Quality Comic Art Productions that will start publication on August 25, 1980. *The Comic Strip News* will be publishing comic strips on a weekly basis. We will be featuring a blend of new comic strips and rare old comic strips.

The current comic strips that we will be printing are:

Conan the Barbarian (dailies and Sundays)
Dick Tracy (dailies)
The Incredible Hulk (dailies and Sundays)
Modesty Blaise (dailies)
Rip Kirby (dailies)
The Amazing Spider-Man (dailies and Sundays)
Steve Canyon (dailies and Sundays)

All of the above current strips will start with the date August 25, 1980

Also, we will be presenting the following older strips:

Buz Sawyer (dailies from 1947 on)
Little Orphan Annie (dailies from 1933 on)
Secret Agent Corrigan (dailies from 1977 on)
Terry and the Pirates (dailies from 1938 on)
Wonder Woman (dailies from 1942)

☆ Plus a few great surprise strips!!!
☆ In all, a total of 20 pages of great comic strips

The Comic Strip News is the only authorized publication that will be reprinting the finest of the comic strips. We have thousands of dollars invested in this publication and it promises to be a great and long-lasting one.

Single sample issue: $2.00
15-week Subscription: $24.00 (a savings of $2.00)
26-week Subscription: $45.00 (a savings of $7.00)
52-week Subscription: $85.00 (a savings of $27.00)

DON'T MISSEUS, DISMOND. OUR DUTY IS PLAIN... WE MUST NOTIFY THE POLICE ABOUT THIS STRANGE PRINT HANDED TO YOU IN THE PARK.
BUT PLEASE, SIR...

Send to:

QUALITY COMIC ART PRODUCTIONS
20 Burke Drive, Dept. TJ
Buffalo, New York 14215

References: George Olshevsky, Don Puff, Jim Silva, Bill Turner, Carl Weed

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
in DEATH SITTING DOWN
by FRANCIS DURBRIDGE
OH, NOT ANOTHER DEMO?... WHAT'S IT THIS TIME, PAUL...?
YOU SHOULD READ THE PAPERS, STEVE!
THEY'RE DEMONSTRATING AGAINST THE KORVIZCA REGIME IN BORAVIA... AND THIS TIME I THINK THEY'VE GOT A CAUSE!
SET ZEMMERICH FREE!
LIBERTY OF THOUGHT FOR BORAVIA
Down with KORVIZCA
PAUL TEMPLE
by FRANCIS DURBRIDGE
YES—A PROFESSOR, A POET—AND NOW A PRISONER...FOR LEADING A STUDENT REVOLT AGAINST THE KORVIZCA DICTATORSHIP
Set ZEMMERICH free
ZEMMERICH? ISN'T HE A SORT OF NATIONAL HERO IN BORAVIA?
THERE'S SOMETHING GOING ON OVER THERE. THE POLICE ARE MOVING IN...
LET ME THROUGH, WILL YOU...MOVE BACK!...
LIBERTY OF THOUGHT FOR BORAVIA
PAUL TEMPLE
by FRANCIS DURBRIDGE
O- GOD, HE'S DEAD... HE'S DEAD!...
NOW NOW MISS...TAKE IT EASY...
I'M AFRAID SHE'S RIGHT. HE'S DEAD!
SHOT THROUGH THE HEAD... BETTER GET AN AMBULANCE, OFFICER...
AH, INSPECTOR FORSTER...I'M AFRAID YOU'VE GOT A MURDER ON YOUR HANDS!
PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU'D BETTER COME ALONG TOO, MISS...
PLEASE COME WITH ME; I CAN'T FACE IT ALONE
GO WITH HER, STEVE. I'LL SEE YOU LATER
NOW, MEN! NOBODY IS TO MOVE! GENERAL SEARCH FOR ARMS!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT I'M AFRAID YOU WILL ALL HAVE TO STAND UP AND BE SEARCHED!
I DON'T THINK YOU'LL FIND THE MURDER WEAPON AMONG THIS LOT, INSPECTOR. YOU SAW THE DAMAGE? SMALL HOLE IN FOREHEAD—MUCH LARGER EXIT WOUND IN BACK OF HEAD...I'D SAY A HIGH-VELOCITY RIFLE
I FOUND THIS IN THE GUTTER, SIR— JUST BEHIND WHERE THE BOY WAS SITTING
YOU'RE RIGHT, MR. TEMPLE... THAT'S A RIFLE BULLET!

PAUL TEMPLE
by FRANCIS DURBRIDGE
INSPECTOR FORESTER QUESTIONS THOSE NEAREST TO THE YOUNG MAN WHEN HE WAS SHOT...
NO, SIR, THERE WAS NO SOUND OF A SHOT, I SWEAR!
I HEARD A SORT OF GROAN BEHIND ME, TURNED ROUND, AND THERE WAS THIS CHAP KEELING OVER WITH A HOLE IN HIS HEAD!
ANYBODY KNOW WHO HE WAS?
YES—I KNEW WHO HE WAS...AND I KNOW WHY HE DIED!

PAUL TEMPLE
by FRANCIS DURBRIDGE
INVESTIGATING THE SHOOTING OF A STUDENT OUTSIDE THE BORAVIAN EMBASSY, INSPECTOR FORESTER TALKS WITH A WITNESS...
RIGHT, YOUNG MAN, IF YOU KNOW WHO THE VICTIM IS, AND WHY HE WAS SHOT, WE'D BETTER FIND A QUIETER PLACE TO TALK
I TAKE IT THAT YOU ARE A BORAVIAN, TOO?
I AM— MY NAME IS EGON BORIST
YES, I KNEW THE MAN WHO WAS SHOT. HE WENT BY THE NAME OF KALINSK... BUT I KNEW WHO HE REALLY WAS

PAUL TEMPLE
by FRANCIS
WHY DID THIS KALINSK USE A FALSE NAME?
HE KEPT HIS REAL NAME SECRET— BECAUSE HE HAD TO, ONLY A FEW OF US KNEW HIS REAL NAME WAS TOMAS ZEMMERICH
RELATED TO PROFESSOR ZEMMERICH, LEADER OF YOUR NATIONAL FREEDOM MOVEMENT?
HIS SON...
AND THAT IS WHY HE DIED. THE TRAITORS AT THE EMBASSY DISCOVERED THAT HE WAS THE SON OF ZEMMERICH — AND A DANGER TO THEIR REPRESSIVE REGIME

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE RETURNS HOME...
THE GIRL IS HERE, PAUL—THE ONE WHO WAS WITH THE BOY WHO WAS SHOT... WE'VE JUST GOT BACK FROM SCOTLAND YARD. SHE WAS QUESTIONED...
WHO IS SHE?
MARA TOWNSEND... THEY WERE FELLOW STUDENTS AT LONDON UNIVERSITY... ENGAGED TO BE MARRIED
OH, NO... NOT ANOTHER POLICEMAN!
DON'T WORRY, MARA... THIS IS MY HUSBAND, PAUL TEMPLE
PAUL TEMPLE
by FRANCIS DURBRIDGE
MARA TOWNSEND TELLS HER STORY...
WE WERE SITTING OPPOSITE THE EMBASSY. MY FIANCÉ, TOMAS ZEMMERICH, WAS SLIGHTLY BEHIND ME...
I THINK WE WERE SINGING THE BORAVIAN NATIONAL ANTHEM. I CERTAINLY HEARD NO SHOT. I DIDN'T REALISE THAT TOMAS HAD BEEN HIT UNTIL I TURNED ROUND AND SAW HIM LYING ON HIS BACK...
WHERE DO YOU THINK THE BULLET CAME FROM?
FROM THE BORAVIAN EMBASSY, WHERE ELSE? I'M CERTAIN IT WAS JUST COLD-BLOODED POLITICAL MURDER!
PAUL TEMPLE
by FRANCIS DURBRIDGE
HOW MANY PEOPLE KNEW THAT YOUR FIANCÉ WAS NOT KALINSK, BUT TOMAS ZEMMERICH?
ONLY A HANDFUL OF THE BORAVIAN FREEDOM GROUP—ALL TRUSTED FRIENDS... NOW I THINK I'D BETTER GET HOME
CAN I GIVE YOU A LIFT?
NO THANK YOU... I'D PREFER TO WALK, MY BED-BITTER'S ONLY ABOUT A MILE AWAY— AND I HAVE A LOT OF THINKING TO DO!
BUT MARA'S WALK HOME WAS NOT WITHOUT INCIDENT...
THAT'S THE GIRL... I PULL IN JUST BEFORE HER LANGSTROM...
PAUL TEMPLE
by FRANCIS DURBRIDGE
NEXT DAY, THE NEWSPAPERS "SPLASH" THE SHOOTING...
WELL, THE PAPERS HAVE GOT HALF THE STORY... "STUDENT SHOT DEAD IN 'DEMO' OUTSIDE BORAVIAN EMBASSY"...
DO THEY GIVE HIS NAME?
ONDO KALINSK... THEY HAVEN'T GOT ON TO HIS REAL IDENTITY... NO MENTION OF TOMAS ZEMMERICH
THE TELEPHONE RINGS, AND STEVE ANSWERS THE CALL...
IT'S INSPECTOR VOSPER... AND HE SOUNDS IN A PRETTY SOUR MOOD!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
MRS. TEMPLE? YOU WERE WITH MARA TOWNSEND WHEN SHE LEFT SCOTLAND YARD YESTERDAY... WHAT HAS HAPPENED TO HER?
SHE CAME HOME WITH ME... STAYED FOR AN HOUR OR TWO, THEN INSISTED ON WALKING BACK TO HER BED-SITTER
SHE NEVER GOT THERE. I'D BE GLAD IF YOU WOULD COME ALONG TO THE YARD— BOTH OF YOU— AND PLEASE DON'T SAY ANYTHING TO ANYBODY ABOUT MARA'S DISAPPEARANCE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
IN A SMALL BACK ROOM AT THE BORAVIAN EMBASSY...
WE HAVE REASON TO BELIEVE, MARA TOWNSEND, THAT YOU WITNESSED THE SHOOTING OF A BORAVIAN SUBJECT KNOWN AS ONDO KALINSK!
HE WAS SITTING BEHIND ME!
SO YOU DID NOT, IN FACT, WITNESS THE SHOOTING?
I SAW HIM DIE!

PAUL TEMPLE
by FRANCIS DURBRIDGE
MISS TOWNSEND, WE HAVE REASON TO BELIEVE THAT YOU HAVE FALSELY STATED THAT THE BULLET THAT KILLED KALINSK WAS FIRED FROM THE EMBASSY
YOU ARE GUESSING, OR IS IT POSSIBLE THAT YOU HAVE CONSCIENCES? WE MUST HAVE BEEN SHOT FROM THIS BUILDING!
THAT IS A VERY DANGEROUS SUGGESTION
IT HAS BEEN HINTED AT IN YOUR GUTTER PRESS TODAY...
BUT I HAVE BEEN NOBODY FROM THE PRESS...

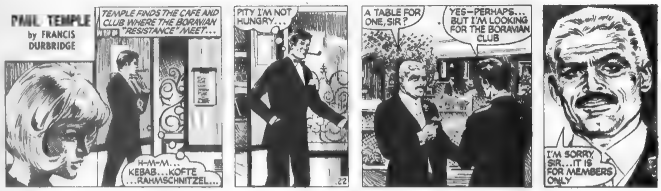
PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU HAVE ABSOLUTELY NO RIGHT TO KEEP ME HERE. I DEMAND TO BE RELEASED AT ONCE!
THE INTERROGATION OF MARA TOWNSEND CONTINUES...
IN THIS EMBASSY, MISS, WE DO HAVE ABSOLUTE RIGHTS
AND YOU ARE IN NO POSITION TO DEMAND ANYTHING!
BETTER TAKE HER AWAY, LANGSTROM... AND HER OVER TO DENSKA... AND TELL HER— NO VIOLENCE... YET.

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
THE TEMPLES ARE SUMMONED TO SCOTLAND YARD BY INSPECTOR HORNER
WHAT'S ALL THIS, HORNER? A ROYAL COMMAND PERFORMANCE?
I'M SORRY, TEMPLE – BUT THINGS ARE SERIOUS
I MUST INSIST ON SECRECY ABOUT MARA'S DISAPPEARANCE. THE SITUATION IS EXTREMELY DELICATE, DIPLOMATICALLY.
COME OFF IT, HORNER! CUT OUT THE WHITEHALL PATTER. WHAT NEWS HAVE YOU OF MARA TOWNSEND?
NOTHING DEFINITE, I'M AFRAID
PAUL TEMPLE
by FRANCIS DURBRIDGE
WE THINK MARA TOWNSEND IS BEING HELD IN THE BORAVIAN EMBASSY
SO WHAT ARE YOU DOING ABOUT IT?
WE CAN DO NOTHING UNTIL WE HAVE PROOF!
BUT WHAT HAVE YOU GOT TO GO ON?
AFTER THE SHOOTING, TWO SPECIAL BRANCH MEN WATCHED THE EMBASSY. A GIRL ANSWERING MARA'S DESCRIPTION WAS TAKEN INSIDE BEFORE THEY COULD INTERCEPT
PAUL TEMPLE
by FRANCIS DURBRIDGE
TWO SPECIAL BRANCH MEN SAW MARA BEING TAKEN INTO THE BORAVIAN EMBASSY? WHAT MORE PROOF DO YOU WANT?
WE ARE NOT CERTAIN IT WAS MARA
SINCE WHEN HAVE THE YARD INSISTED ON CERTAINTIES? SURELY MURDER AND ABDUCTION DON'T COME UNDER THE CLOAK OF DIPLOMATIC IMMUNITY?
JUST HOW MUCH DO DIPLOMATIC RELATIONS MATTER WITH BORAVIA? IF THEY WERE BROKEN OFF WHO WOULD SUFFER – EXCEPT A FEW STUFFED SHIRTS AT THE FOREIGN OFFICE WHO MIGHT BE OUT OF A JOB?
IT IS OUT OF OUR HANDS, THE FOREIGN OFFICE ARE MAKING INQUIRIES. WE CAN HARDLY MAKE FURTHER DEVELOPMENTS
PAUL TEMPLE
by FRANCIS DURBRIDGE
I WOULD ADVISE YOU TO KEEP OUT OF THIS BUSINESS, TEMPLE!
THE POLICE MAY BE SATISFIED TO "AWAIT FURTHER DEVELOPMENTS" AS YOU PUT IT, VOSPER – BUT I AM NOT!
I SEEM TO HAVE HEARD THAT BEFORE! TELL ME – WHAT DO YOU KNOW ABOUT THE BORAVIAN "UNDERGROUND" MOVEMENT IN LONDON – THE OPPONENTS TO THE KORVIZOV REGIME?
VERY LITTLE – EXCEPT THAT ITS MEMBERS MEET IN A CLUB ABOVE THE PRITZAU CAFÉ, OFF OXFORD STREET, BUT YOU'LL NEVER GET IN THERE!
WE'LL SEE ABOUT THAT! LET'S GO, STEVE – AND LEAVE VOSPER WAITING FOR SOMETHING TO HAPPEN!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS
LISTEN TO THIS... THE BORAVIAN EMBASSY HAS ISSUED A STATEMENT DENYING ALL COMPLICITY IN THE SHOOTING OF ONDO KALINSK...
2.
"DESPITE LYING REPORTS IN THE JACKAL PRESS OF BRITISH CAPITALISM"... STRONG STUFF — BUT I DON'T BELIEVE A WORD OF IT!
NOR DO I... BUT WHAT ARE YOU GOING TO DO ABOUT IT?
I'M GOING TO DROP IN AT THAT CLUB VOSPER MENTIONED — WHERE BORAVIAN EXILES MEET. WHAT WAS IT CALLED?
THE PFITZAU CAFE — OFF OXFORD STREET. SEE YOU LATER, PAUL!


PAUL TEMPLE
by FRANCIS
DURBRIDGE
TEMPLE FINDS THE CAFE AND CLUB WHERE THE BORAVIAN AUTO "RESISTANCE" MEET...
MMM... KEBAB... KOFTE ...RAHMSCHNITZEL...
PITY I'M NOT HUNGRY...
22
A TABLE FOR ONE, SIR?
YES — PERHAPS... BUT I'M LOOKING FOR THE BORAVIAN CLUB
I'M SORRY SIR... IT IS FOR MEMBERS ONLY

PAUL TEMPLE
by FRANCIS
DURBRIDGE
YES, I KNOW THE BORAVIAN CLUB IS FOR MEMBERS ONLY ...BUT I AM LOOKING FOR FRIENDS OF TOMAS ZEMMERICH
23
SO ARE MANY PEOPLE... AND WE HAVE LEARNED TO TRUST NOBODY!
I AM GLAD TO SEE YOU AGAIN... YOUR WIFE LOOKED AFTER MARA AFTER TOMAS WAS SHOT OUTSIDE THE EMBASSY?
YES, THAT'S RIGHT... AND PERHAPS YOU WILL EXPLAIN TO OUR FRIEND HERE THAT I AM NOT A SECRET AGENT OPERATING FOR THE BORAVIAN GOVERNMENT!

PAUL TEMPLE
by FRANCIS
DURBRIDGE
I WILL VOUCH FOR THIS GENTLEMAN. WE WILL GO UP TO THE CLUB
VERY WELL, SIR
I DO NOT EVEN KNOW YOUR NAME!
TEMPLE — PAUL TEMPLE... AND YOU ARE EGON BORST?
24
YES, I AM EGON BORST... WELCOME, MR. TEMPLE, TO THE BORAVIAN CLUB!

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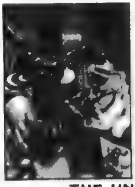
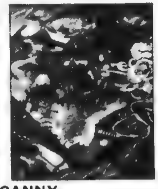
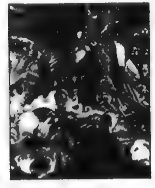

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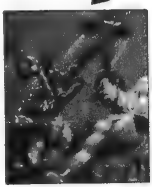

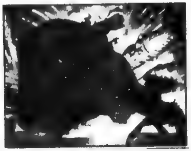

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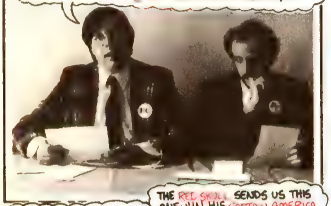
FANDOM CONFIDENTIAL

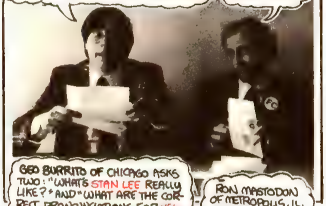
with Jim Engel & Chuck Fiala

this month: ASK JIM and CHUCK

HELLO AGAIN, FOLKS! YOU KNOW, WHEN CHUCK + I BEGAN FANDOM CONFIDENTIAL JUST A SHORT TIME AGO, WE HAD NO IDEA THAT IT WOULD EVENTUALLY SKYROCKET FROM RELATIVE OBSCURITY TO BECOME WITHOUT A DOUBT THE MOST POPULAR FANZINE FEATURE IN THE HISTORY OF COMIC FANDOM. AND WHAT A RICH HISTORY THAT IS! CHUCK + I HAVE BEEN ACTIVE IN FANDOM FOR WELL OVER 40 YEARS, NOW. OUR PART IN THE DEVELOPEMENT OF FANDOM IS PRACTICALLY LEGEND BY THIS TIME... OUR EARLY DAYS IN MED SCHOOL WITH DR JERRY BAILS... MY SERVING AS SURROGATE SPERM DONOR TO AID IN THE CREATION OF ROY THOMAS... AND OF COURSE,...

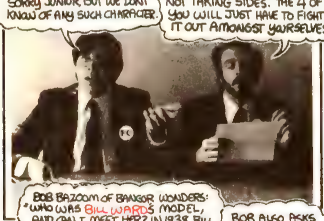


...OUR MOST RECENT HONOR-APPEARING AS THE TWO HOMOSEXUAL RAPISTS IN "THE HULK!" MAGAZINE #23. YES, WE HAVE LIVED A LOT OF COMICS HISTORY, AND WERE BOTH VIRTUAL STORE-HOUSES OF COMIC KNOWLEDGE. NEXT TO US, BILL BLACKBEARD LOOKS LIKE A PIKA! NOW, NICE GUYS THAT WE ARE, WE'RE GOING TO OPEN UP OUR INCREDIBLE STORE-HOUSES SO THAT FANDOM AT LARGE CAN BENEFIT FROM OUR YEARS OF EXPERIENCE!!



IN "ASK JIM + CHUCK," WE WILL FROM TIME TO TIME ATTEMPT TO ANSWER SOME OF THE LITERALLY MILLIONS OF QUESTIONS WE RECIEVE EACH AND EVERY DAY. NOW, LET'S GET DOWN TO BUSINESS, SHALL WE?

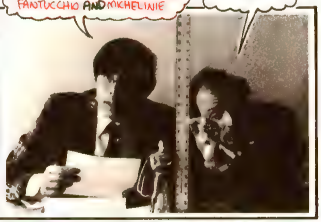
OUR FIRST QUESTION COMES FROM JUNIOR TROTSKY OF HOUBY, IL. WHO ASKS "WHAT IS THE REAL IDENTITY OF THE UNKNOWN SOLDIER?" SORRY, JUNIOR, BUT WE DON'T KNOW OF ANY SUCH CHARACTER.



THE RED SKULL SENDS US THIS ONE: "IN HIS CAPTAIN AMERICA INDEX, THAT IDIOT GEORGE OLSHEVSKY CLAIMS THERE ARE 3 RED SKULLS! I SAY THERE'S JUST ME. WHAT DO YOU GUYS SAY?" SORRY SKULL, WE'RE NOT TAKING SIDES. THE 4 OF YOU WILL JUST HAVE TO FIGHT IT OUT AMONGST YOURSELVES.

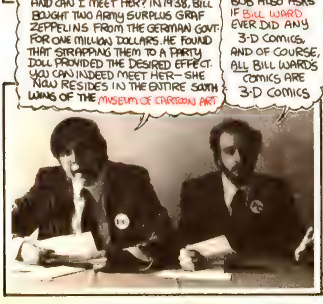
GEO BURRITO OF CHICAGO ASKS TUJO: "WHAT'S STAN LEE REALLY LIKE?" AND "WHAT ARE THE CORRECT PRONOUNCIATIONS FOR VEL LATO, BUSCEMA, FANTUCCHIO AND MICHELINIE?" WELL, GEO, THE ANSWER TO YOUR FIRST QUESTION IS CHEESE-BURGERS, WITH LOTS OF ONIONS, AND THE SECOND IS VEL-LATO, BUSCEMA, FANTUCCHIO AND MICHELINIE

RON MASTODON OF METROPOLIS, IL. WANTS TO KNOW: "HOW TALL IS SUPERMAN?" NINE INCHES EVEN, RON.



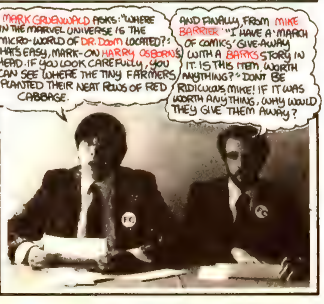
BOB BAZOOM OF BANGOR WONDERS: "WHO WAS BILL WARD'S MODEL, AND CAN I MEET HER? IN 1938, BILL BOUGHT TWO ARMY SURPLUS GRAF ZEPPELINS FROM THE GERMAN GOVT. FOR ONE MILLION DOLLARS. HE FOUND THAT STRAPPING THEM TO A PARTY DOLL PROVIDED THE DESIRED EFFECT. YOU CAN INDEED MEET HER— SHE NOW RESIDES IN THE ENTIRE SOUTH WING OF THE MUSEUM OF CARTOON ART.

BOB ALSO ASKS IF BILL WARD EVER DID ANY 3-D COMICS. AND OF COURSE, ALL BILL WARD'S COMICS ARE 3-D COMICS.



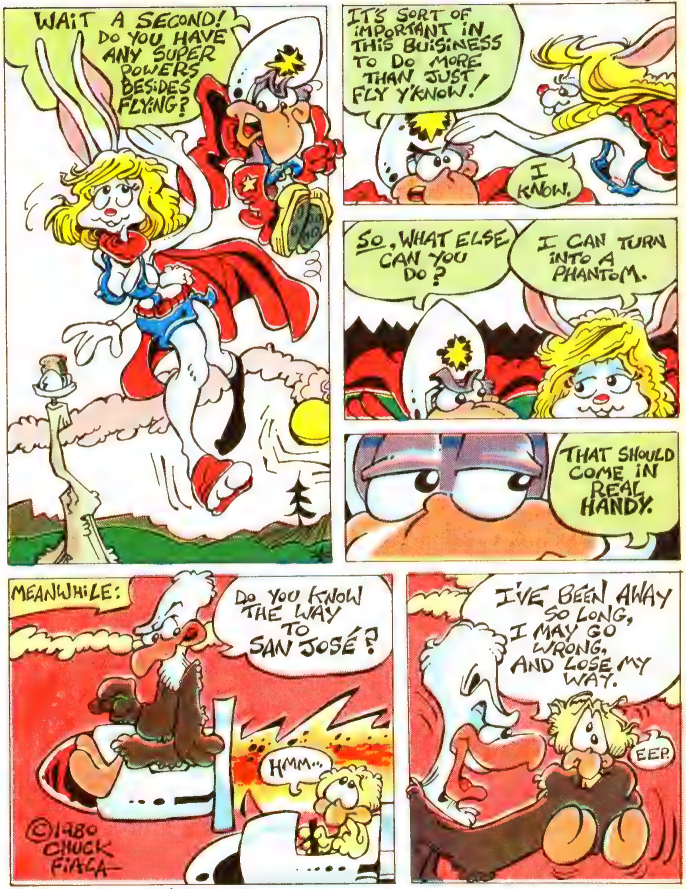
MARK GRUNWALD ASKS: "WHERE IN THE MARVEL UNIVERSE IS THE MICRO-WORLD OF DR DOOM LOCATED? THAT'S EASY, MARK— ON HARRY OSBORN'S HEAD. IF YOU LOOK CAREFULLY, YOU CAN SEE WHERE THE TINY FARMERS PLANTED THEIR NEAT ROWS OF RED CABBAGE.

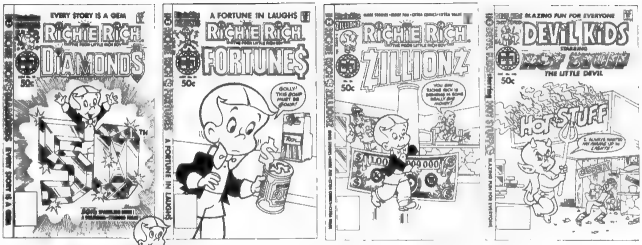
AND FINALLY, FROM MIKE BARRIER: "I HAVE A MARCH OF COMICS GIVE-AWAY WITH A BARKS STORY IN IT. IS THIS ITEM WORTH ANYTHING?" DON'T BE RIDICULOUS, MIKE! IF IT WAS WORTH ANYTHING, WHY WOULD THEY GIVE THEM AWAY?



BULLET CROW by CHUCK FIALA

FOWL OF FORTUNE


WAIT A SECOND! DO YOU HAVE ANY SUPER POWERS BESIDES FLYING?
IT'S SORT OF IMPORTANT IN THIS BUSINESS TO DO MORE THAN JUST FLY Y'KNOW!
I KNOW.
SO. WHAT ELSE CAN YOU DO?
I CAN TURN INTO A PHANTOM.
THAT SHOULD COME IN REAL HANDY.
MEANWHILE:
DO YOU KNOW THE WAY TO SAN JOSÉ?
HMM...
©1980 CHUCK FIALA
I'VE BEEN AWAY SO LONG, I MAY GO WRONG, AND LOSE MY WAY.
EEP.



Harvey Coming Comics

HOT STUFF No. 157, November. [7/31]

RICHIE RICH AND CASPER No. 36, November. [7/31]

RICHIE RICH CASH No. 37, November. Two stories from RICHIE RICH DOLLARS AND CENTS #72 are reprinted. [7/31]

RICHIE RICH DOLLARS AND CENTS No. 99, November. Two stories from RICHIE RICH #142 are reprinted. [7/31]

RICHIE RICH SUCCESS No. 95, November. Two stories from RICHIE RICH CASH are reprinted. [7/31]

RICHIE RICH PROFITS No. 37, November. RICHIE RICH MONEY WORLD #23 is the source of the two reprints in this one. [8/7]

RICHIE RICH AND JACKIE JOKERS No. 40, November. [8/14]

RICHIE RICH BANK BOOKS No. 49, November. The other two stories from RICHIE RICH MONEY WORLD #23 are reprinted here. [8/14]

RICHIE RICH DIAMONDS No. 50, November. Two stories are reprints from RICHIE RICH DIAMONDS #11. [8/14]

RICHIE RICH GOLD AND SILVER No. 32, November. Reprints of two stories from RICHIE RICH #142 are included. [8/14]

RICHIE RICH GEMS #11. [8/21]

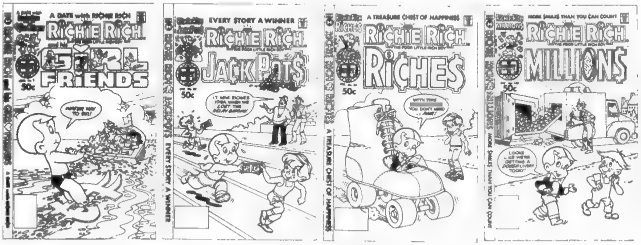
RICHIE RICH ZILLIONZ No. 24, November. One story each is reprinted from RICHIE RICH DIAMONDS #23 and 24. [8/21]

DEVIL KIDS No. 102, December. [8/28]

RICHIE RICH AND HIS GIRL FRIENDS No. 7, December. A story from RR FORTUNES #78 is reprinted. [8/28]

RICHIE RICH JACKPOTS No. 49, December. Includes three stories from RICHIE RICH BILLIONS #10 and one from RICHIE RICH FORTUNES #28. [8/28]

RICHIE RICH RICHES No. 50, December. Two stories from RR FORTUNES #28 are reprinted. [8/28]



THE FRIENDLY GHOST CASPER No. 213, November. [8/7]

RICHIE RICH AND CADBURY THE PERFECT BUTLER No. 15, November. A story from RICHIE RICH #104 is reprinted. [8/7]

RICHIE RICH DIGEST STORIES No. 8, November. [8/7]

RICHIE RICH GEMS No. 33, November. Two stories from RICHIE RICH #101 are reprinted. [8/7]

CASPER DIGEST STORIES No. 4, November. [8/21]

RICHIE RICH No. 196, November. [8/21]

RICHIE RICH AND DOLLAR THE DOG No. 16, November. One story is reprinted from RICHIE RICH DIAMONDS #23. [8/21]

RICHIE RICH FORTUNES No. 54, November. Two stories from RR FORTUNES #28 are reprinted. [8/28]

RICHIE RICH DIGEST WINNERS No. 8, December. [9/18]

RICHIE RICH INVENTIONS No. 16, December. A story from RR GOLD AND SILVER #5 is reprinted. [9/18]

RICHIE RICH MILLIONS No. 103, December. Two stories are reprinted from RR BILLIONS #10. [9/18]

SAD SACK AND THE SARGE No. 146, December. [9/18]

RICHIE RICH No. 197, December. [9/25]

RICHIE RICH AND GLORIA No. 17, December. A story from RR GOLD AND SILVER #5 is reprinted. [9/25]

RICHIE RICH BILLIONS No. 38, December. Two stories from RR VAULTS OF MYSTERY #10 are reprinted. [9/23]

RICHIE RICH MONEY WORLD No. 49, December. Two reprints from RR VAULTS OF MYSTERY #10 are included. [9/25]

RICHIE RICH VAULTS OF MYSTERY No. 37, December. Two stories from RR GOLD AND SILVER #5 are reprinted. [9/25]

Charlton News

Charlton recently issued this press release of interest to many of you:

Recently a young artist from Florida travelled all the way to Derby, CT to offer his artwork, free of charge, for the opportunity to appear in four color print, in hopes of establishing enough pro credits to impress the BIG TWO... a not uncommon occurance throughout comic book history which has successfully kept the standard of payment in this field ridiculously low.

Nevertheless, it often works. Even Jules Feiffer, I believe, contributed his weekly strip to the VILLAGE VOICE for free for years, until it caught on. Whether true or not, who are we at Charlton to deny these aspirants an opportunity?

We are not actively seeking material. We are not attempting any major moves like DC with its apprentice program, or Marvel's reader participation plan. We WILL consider publishing professional-quality, Code acceptable material under these provisions:

1) Original art will be returned after one printing.

2) The creators will retain the copyright on their own original characters. Stories featuring Charlton characters remain the copyrighted property of Charlton.

3) Each contributer will receive fifty (50) copies of the comic in which the material appears.

We are not going to find letterers for you, or script writers. We're not going to run propaganda or pornography. We ARE going to edit this material just the same as material we've paid for, because we are, ultimately, responsible to sell a certain percentage of the books we publish at less our own jobs.

There is no minimum age or any other qualification except professionalism. We don't expect brilliant work from beginners, but we do expect a sensible approach. We are not going to publish amateur material by children.

Too many fans dismiss Charlton's current comics as worthless old reprints, ignoring the fact that these inconsequential stories include work by Steve Ditko, Tom Sutton, Joe Staton, John Byrne, Don Newton, John Severin, Warren Sattler, Pay Boyette, Mike Zeck, and a few other no-talents... work which has NOT been seen before by the vast majority of comics buyers. It's THIS material the newcomers must compete with, not some idealistic standard of their own. The fact is, four color comics are not (or SHOULD not be) designed for fans. They should be created for the casual reader, the story presented clearly and without excessive stylistic flair. There is plenty of opportunity in Fanzines and other specialized comic art publications for the avant-garde.

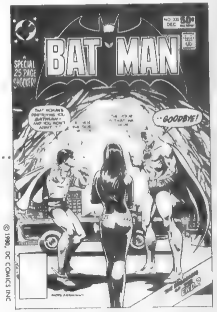
In summary, we're offering as much autonomy as is possible within the practical considerations of mainstream publishing... and we'll try to make this a positive and pleasant experience for all who participate.

Anyone interested can contact editor George Wildman or assistant editor Bill Pearson at Charlton Comics, Derby, CT 06418. Our phone number is (203) 735-3381.

[Two things not made clear by the above release: First, Charlton is not about to begin new titles to house these stories; they will most likely have to fit the existing formats of the titles currently being published. These are: ghost/mystery/horror - GHOSTLY TALES, GHOST MANOR, HAUNTED, SCARY TALES; war - BATTLEFIELD ACTION, ATTACK, FIGHTIN' ARMY, FIGHTIN' MARINES, WAR; western - BILLY THE KID, GUNFIGHTERS; adventure - CHARLTON CLASSICS. This would mean that there isn't much chance that they would use super-hero stories, unless, of course, they fit the above formats. Second, although Charlton is no longer a member of the CMAA, they still use the Comics Code as a guide for their material. Plan accordingly.]

DC Coming Co

BATMAN No. 330, December. "Target" is by Marv Wolfman, Irv Novick and Frank McLaughlin. A schism is created in the longest-running team in comics when Talia is allowed to stay in the Batcave, much to Robin's consternation. Ross Andru and Dick Giordano did the cover. [9/18]



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DC COMICS PRESENTS No. 28, December. "Warworld" is by Len Wein, Jim Starlin and Romeo Tanghal. Superman and Supergirl team up to battle a weapon which has the power to destroy solar systems in the second part of the three part story. Plus, "Whatever Happened To Johnny Thunder?" concludes the story begun but never finished in ALL-STAR WESTERN #119, and is by Mike Tiefenbacher and Gil Kane. Starlin did the cover. [9/11]

THE FLASH No. 292, December. "Mirror, Mirror, Off The Wall" is by Cary Bates and Don Heck. As should be obvious from the title, the Mirror Master returns. Plus, Firestorm stars in "The Hostage of Precinct 13" by Gerry Conway, George Perez and Bob Smith, part two of the Hyena story. Heck and Dick Giordano did the cover. [9/11]

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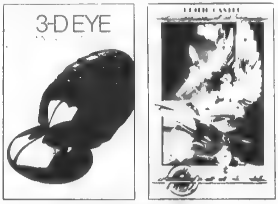

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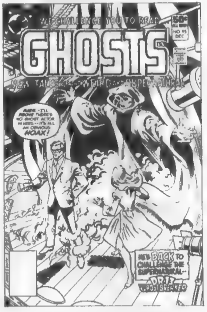
GHOSTS No. 95, December. Last seen in THE PHANTOM STRANGER, Doctor Terry Thirteen, The Ghost Breaker, returns in "All The Stage Is A Haunt" by Paul Kupperberg, Michael R. Adams and Tex Blaisdell. The two mystery stories are "The Man Who Lost His Spirit" by George Kashdan and Tor Infante, and "A Spectral Bullet Cannot Kill" by Carl Wessler and Ten-



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ny Henson, plus there is an intro page by Gerald Forton. Jim Janes and Bob Smith did the cover. [9/11]

G.I. COMBAT No. 224, December. The Haunted Tank tales are "You Can't Cheat Death -- Twice" and "To Skin A Tiger" by Robert Kanigher, Sam Glanzman and Dick Ayers. The rest of the issue features The O.S.S. in "Eye of the Spy" by Kanigher and E.R. Cruz, "Life Line In The Sky" by Evan Douglas, George Evans and an inker, "A Funny Thing Happened On The Way To The War" by Carl Wessler and Edgar Bercasio, and "Reward For A Traitor" by George Kashdan and Bercasio. Joe Kubert did the cover. [9/11]

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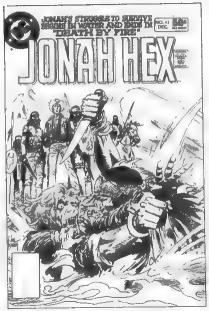

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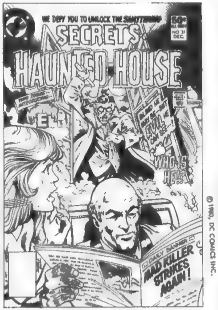
JONAH HEX No. 43, December. "Death By Fire" is by Michael Fleisher and Gerald Forton. Part two of the introduction of the new DC western character features an underwater battle. Joe Kubert did the cover. [9/11]

JUSTICE LEAGUE OF AMERICA No. 185, December. "Crisis On Apokolips" is by Gerry Conway, George Perez and Frank McLaughlin. The conclusion of the JLA/JSA/New Gods adventure features the rebirth of Darkseid. Jim Starlin and Bob Smith did the cover. [9/11]



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THE NEW TEEN TITANS No. 2, December. "Enter The Terminator" is by Marv Wolfman, George Perez and Romeo Tanghal. Two new villains claim to have killed the Titans: The Terminator and Deathstroke. Perez did the cover. [9/11]

SECRETS OF HAUNTED HOUSE No. 31, December. "The Twice-Cursed 'Man" is the debut of Mister E, a new batter of the unknown who is blind. Bob Rozakis and Dan Spiegle did the story. "The Short Road To Damnation" by Arnold Drake and Tenny Henson and "The Morbidity Factor" by George Kashdan, Joe Browzowski and Kim De-Mulder make up the rest of the issue. Jim Janes and Bob Smith did the cover. [9/11]

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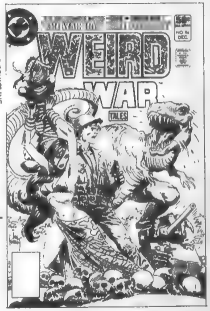
SUPERMAN No. 354, December. "Twice Upon A Time" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman meets a menace that can give him a permanent "negative" viewpoint. Plus, another new feature begins: Superman 2020. "The Debut Of Superman III" is by Cary Bates, Curt Swan and Joe Staton and features the grandson of the current Superman. Ross Andru and Dick Giordano did the cover. [9/11]

WEIRD WAR TALES No. 94, December. The War That Time Forgot -- that strange combination of soldiers vs. dinosaurs that ran for seven years in STAR SPANGLED WAR STORIES --



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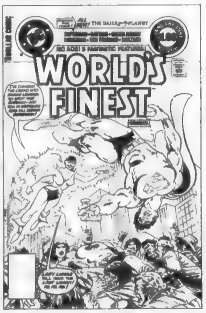
returns with "The Eye of Hell" by series creator Robert Kanigher and Franc Reyes. Other stories in the issue: "Hungry For The Kill" by George Kashdan, Dick Ayers and Dan Adkins; "Battle Angel" by Kanigher and Fred Carrillo; and "Through The Past, Darkly" by J. Marc DeMatteis and Gerald Forton. Joe Kubert did the cover. [9/11]

WONDER WOMAN No. 274, December. "One Super Villain, Made To Order" is by Gerry Conway, Jose Delbo and Dave Hunt. WW's old foe The Cheetah makes her return appearance. Plus, The Huntress and Power Girl team-up in "To Speak From The Shadows" by Paul Levitz, Joe Staton and Steve Mitchell, as they battle The Thinker. Rass Andru and Dick Giordano did the cover. [9/11]

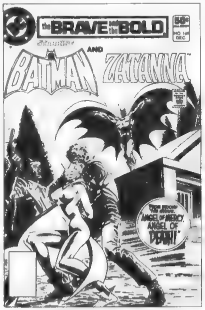
WORLD'S FINEST COMICS No. 266, December. Superman and Batman see who put the "luna" in "lunatic" in "The Last Laugh of Lady Lunar" by Cary Burkett, Rich Buckler and Bob



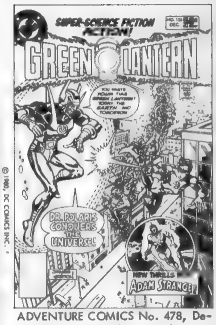
Smith. Then Green Arrow stars in "I Shot An Arrow Into The Air" by Bob Haney, Trevor Von Eeden and Rodin Rodriguez; Hawkman and Hawkgirl are featured in "Something Sinister In Sewer Seven" by Bob Rozakis, Ken Landgraf and Armando Gil; Red Tor-

nado solos in "God Bless The Child" by J. Marc DeMatteis, Jose Delbo and Kim DeMulder; and The Marvel Family appears in "Sivana's Space Armada" by E. Nelson Bridwell, Dan Newton and Joe Giella. Jim Aparo did the cover. [9/11]

ACTION COMICS No. 514, December. "Countdown Of The Killer Computer" is by Marv Wolfman, Curt Swan and Frank Chiaramonte. The computer



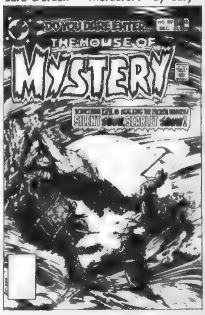
of the title is Brainiac and he turns Superman's Fortress of Solitude against him. Also, The Atom and Air Wave team-up in "Sunspotter's Crime Collection" by Bob Rozakis, Romeo Tanghal and Kim DeMulder. Rich Buckler and Dick Giordano did the cover. [9/25]



ADVENTURE COMICS No. 478, December. "Grand Illusion" is by J. Marc DeMatteis and Dick Giordano. Black Manta attacks Atlantis -- but New Venice is similarly threatened, and Aquaman is only one person. Plus: Starman stars in "And Death's Icy Touch Shall Come Searching" by Paul Levitz, Steve Ditko and Romeo Tanghal, and Plastic Man in a story by Martin Pasko, Joe Staton and Bob Smith. Rich Buckler and Dick Giordano did the cover. [9/25]

THE BRAVE AND THE BOLD No. 169, December. "Angel of Mercy, Angel of Death" is by Mike W. Barr and Jim Aparo. Batman teams up with Zatanna. Also: Nemesis in "The Council Calls For Death" by Cary Burkett and Dan Spiegle. Aparo did the cover. [9/25]

DETECTIVE COMICS No. 497, December. "Bad Day In Baja" is by Gerry Conway, Don Newton and Dan Adkins. Batman has a bad time in California. Then, the cover featured story, "Barbara Gordon -- Murderer?" by Cary



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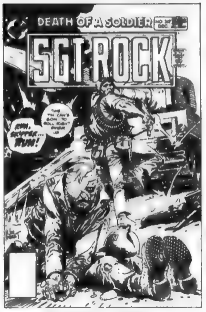
Burkett, Jose Delbo and Joe Giella. Jim Aparo did the cover. [9/25]

GREEN LANTERN No. 135, December. "Dr. Polaris Conquers The Universe" is by Marv Wolfman and Joe Staton. The master of magnetism, Dr. Polaris, returns with a scheme to enslave the universe. And Adam Strange is featured in "The Zeta Bomb Maneuver" by Laurie S. Sutton, Rodin Rodriguez and Bruce D. Patterson. Jim Janes and Staton did the cover. [9/25]

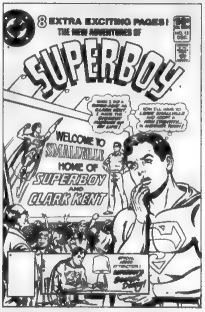
HOUSE OF MYSTERY No. 287, December. In this issue: "Silent Snow, Scarlet Snow" by Barry Jameson, Nestor Redondo and Edgar Berrosio; "Forever Young" by J. Marc DeMatteis and E.R. Cruz; and "Legend of the Lost" by Jack Oleck, Alex Saviuk and Bob Layton. Michael W. Kaluta did the cover. [9/25]

THE LEGION OF SUPER-HEROES No. 270, December. "What Is The Dark Man?" is by Gerry Conway, Jim Janes and an inker. The leader of the Fatal Five is revealed. Janes and Dick Giordano did the cover. [9/25]



MYSTERY IN SPACE No. 114, December. This issue contains "Killing Time" by Gerry Conway and Tom Yeates, "Battlecry" by Steve Skeates and Steve Ditko, "Betrayal On Gamma Nova" by Carl Wessler and Johnny Craig, "Second Chance" by Dan Mishkin and Gary Cohn and Trevor Von Eeden and John Celardo, and "The One That Matters" by Paul Levitz and Dan Spiegle. Joe Kubert did the cover. [9/25]

THE NEW ADVENTURES OF SUPERBOY No. 12, December. "Clark Kent -- Reluctant Hero of Smallville" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. When Clark must become a hero, it endangers his ability to function as Superboy. The Secret Diary of Superboy story is "The Day of the Alien Scoop" by E. Nelson Bridwell, Romeo Tanghal and Kim DeMulder. Superboy lets the world know he's from another planet. Schaffenberger and Hunt did the cover. [9/25]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SGT. ROCK No. 347, December. "Death of a Soldier" is by Robert Kanigher and Frank Redondo. Rock's lieutenant is killed. Then Easy Co. stars in "White Feather" by Kanigher and Duursema. Other stories include: "Midnight Run" by Bill Kelley and John Severin; "Go Down Moses" by Rick Veitch and Val Eads; and "Warrior" by the Kubert School of Cartoon Art. Joe Kubert did the cover. [9/25]

SUPER FRIENDS No. 39, December. "The 'Future' Son of Overlord" is by E. Nelson Bridwell, Ramona Fradon and Vince Colletta. Double trouble when Overlord makes a clone of himself. Plus the Wonder Twins' adventure, "The Boogey Mania Will Get You" by Bridwell, Romeo Tanghal and Colletta. Fradon and Smith did the cover. [9/25]

THE UNEXPECTED No. 205, December. Johnny Peril returns on a regular basis with "The Second Possession of Angela Lake" by Mike W. Barr, Jack Sparling and Bruce Patterson. Others tales are: "A Match Made In Hades" by George

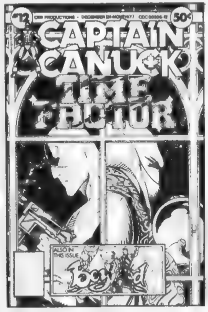
Kashdan and Ruben Yandoc, and "Bruce The Barbarian" by J. Marc DeMatteis and Vic Catan. Jim Janes and Dick Giordano did the cover. [9/25]

UNKNOWN SOLDIER No. 246, December. "Only The Desert Wins" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Unknown Soldier heads to Africa. Also, part one of a three-parter begins: "The Ruptured Duck" by Cary Burkett, Dick Ayers and Dan Adkins. Joe Kubert did the cover. [9/25]

WARLORD No. 40, December. "The Brotherhood of Death" is by Mike Grell and Vince Colletta. Plus, a new chapter in Tales of Wizard World, set in another time, is also by Grell and Colletta. Grell did the cover. [9/25]

Comely Comings

As of July, Richard Comely left his position as Editor-In-Chief and main writer for CKR Productions to return to freelance illustration. He will still occasionally have influence on CAPTAIN CANUCK and may provide artwork as his schedule permits. His duties as editor and writer have been assumed by George Freeman. No decision on any other positions in the company have been finalized as yet.



CAPTAIN CANUCK No. 12, December. "Time Factor" is by Richard Comely and George Freeman. Worldwide panic and anxiety over the presense of the Starship and Captain Canuck's ill-fated struggle with the alien "Nyro-Ka" create an aura of fear in this second of the three-part story, "Chariots of Fire." Then, in "Beyond," Vertibas, keeper of the Tome, provides hope and information to Sir Brent and Lady Elodil as they continue to seek the Dark Wizard. By the Crew and J.C. St. Aubin. [10]

Marvel Coming Comics

CRAZY No. 68, November. A contributing staff composed of Paul Kupperberg, Bob McLeod, Noel Baebler, Frank Springer, Tom Hachtman, Joey Epstein, Gary Halgren, David Allikas, Walter Brogan, Steve Skeates, Pat Broderick, Armando Gil, Virgil Diamond, Alan Kupperberg, Murad Gumen, Kent Gamble, Ed Hannigan, Kovacs, Michael Sullivan and Mary Wilshire provide a roster of features including: "Beefcake Charlie," "American Giggler," "Crazy Gross Encounters," "Teen Hulk," "Having A Great Time, Same Fun," "Sweet Nerds of Youth," "Sugar Junkies," (a fumetti), "Self Defense For Girls," "Crazy Looks At The First Day of School," "Fantasy Vs. Reality," "Whoopie Cushions From Space, Target Earth," (an old mystery story with relettered dialogue), "Rock 'N' Roll Rep-

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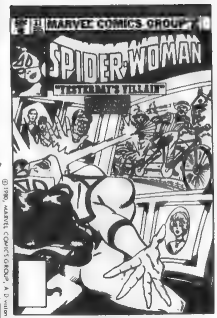
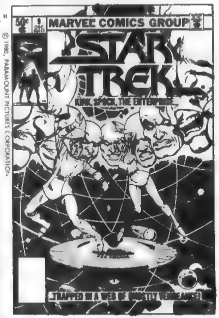


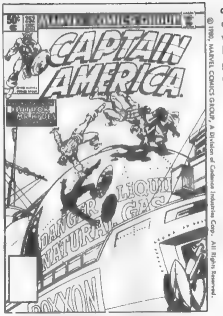
tile," "Howard The Duck," "Obnoxio The Clown," and "Tepid Toys For Torpid Tots, The Kraemer Vs. Kraemer Action Figure Set." Plus "Redneck Ruffians, The Dupes of Hazzard." Bob Larkin did the cover. [9/2]

KING CONAN No. 4, December. "Shadows In The Skull" is by Roy Thomas, John Buscema and Danny Bulanadi. At age 60, Conan has his final encounter with Thoth Amon. This is Roy's last issue. Buscema and Ernie Chan did the cover. [9/2]



MACHINE MAN No. 18, December. "Alone Against Alpha Flight" is by Tom DeFalco and Steve Ditko. Machine Man takes on the three Alpha Flight members who aren't otherwise occupied in this month's X-MEN in Aaron Stack's penultimate appearance. Rich Buckler and Dave Simons did the cover. [9/2]

MARVEL TWO-IN-ONE No. 70, December. "A Moving Experience" is by Mark Gruenwald, Ralph Macchio, Mike



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Nasser and Gene Day. Ben helps Alicia move, but when the moving van is hijacked by villains Live Wire and Shellshock... Keith Pollard and Joe Sinnott did the cover. [9/2]

MOON KNIGHT No. 2, December. "The Slasher is by Doug Moench, Bill Sienkiewicz and Frank Springer. The Slasher is offing skid row bums, and Moon Knight may be hampered in stopping him when he discovers The Slasher's identity. Sienkiewicz did the cover. [9/2]

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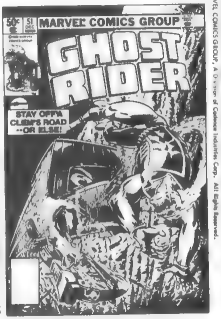
THE SAVAGE SWORD OF CONAN No. 58, November. "Throne of Zamboula" is by Roy Thomas, John Buscema and Tony DeZuniga. The concluding chapter of Andrew Offutt's CONAN AND THE SWORD OF SKELOS is presented. Plus, "Tales of Hyboria" by Thomas and Kerry Gammill. Earl Norem did the cover. [9/2]

SPIDER-WOMAN No. 33, December. "Once Removed From Yesterday" is by J. Marc DeMatteis, Steve Leialoha and Bruce Patterson. Spider-Woman enters a strange San Francisco world where the past exists and a villain still living in the Gay Nineties is out to get her. Leialoha and Joe Rubinstein did the cover. [9/2]

STAR TREK No. 9, December. "Experiment In Vengeance" is by Martin Pasko, Martin Pasko and an inker. The Enterprise encounters a desolate Federation ship that's been taken over by a plague of murdering madness. Cockrum did the cover. [9/2]

THE AMAZING SPIDER-MAN No. 211, December. "Spider And The Sea Scourge" is by Dennis O'Neil, John Romita Jr. and Joe Sinnott. Surface scientists are a rather forgetful lot, and they threaten Atlantis, never wary of the power of Prince Namor, The Sub-Mariner. Romita Jr. and Al Milgrom did the cover. [9/9]



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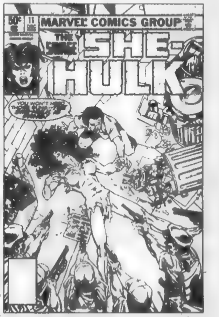
CAPTAIN AMERICA No. 252, December. "Cold Fire" is by Roger Stern, John Byrne and Joe Rubinstein. Batroc and Mr. Hyde may be behind the situation that results in Cap being chained to the hull of a tanker filled with natural gas -- which is about to explode. Plus, feature pages revealing some of the unrevealed Secrets of Captain America. Byrne and Rubinstein did the cover. [9/9]

DOCTOR STRANGE No. 44, December. "Duel of Fire" is by Chris Claremont, Gene Colan and Dan Green. In the concluding chapter of the Black Mirror sequence, Strange battles the Shadow Queen in a death duel. Mike Golden did the cover. [9/9]

GHOST RIDER No. 51, December. "Diesel of Doom" is by Mike Fleisher and Don Perlin. Ghost Rider must outrace the Phantom Truck. Plus, the first solo Night Rider adventure since 1967 is by Fleisher, Carmine Infantino and Mike Esposito. Bob Budiansky and Joe Rubinstein did the cover. [9/9]

THE MICRONAUTS No. 24, December. "Computrex" is by Bill Mantlo, Pat Broderick and Armando Gil. A sinister computer draws the Micronauts to it, and somehow it's all connected to SHIELD, Hydra, Mentallo, The Fixer and more. Plus, another Tale of The Microverse. Mike Golden's last cover for the book appears as well. [9/9]



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THE SAVAGE SHE-HULK No. 11, December. "In The Shadow of Death" is by David Kraft, Mike Vosburg and Frank Springer. She-Hulk knows who can cure her -- but Michael Morbius used to be a vampire, and that didn't help him make many friends, so she must save his life first. Mike Golden did the cover. [9/9]

THOR No. 302, December. "Shape of Things To Kill" is by Mark Gruenwald, Ralph Macchio, Keith Pollard

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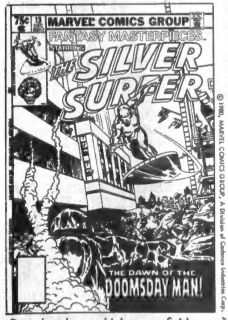
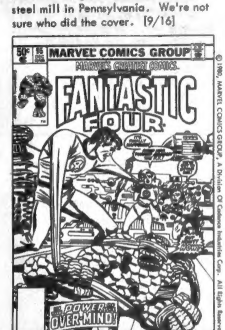
and Chic Stone. Thor returns to Earth to be Don Blake and open his practice, but has quite a bit of trouble with his bank account. Plus, Synerge, super vampire. Pollard did the cover. [9/9]

THE AMAZING SPIDER-MAN ANNUAL No. 14, December. "The Bend Sinister" is by Denny O'Neil, Frank Miller and Tom Palmer. A mystical occurrance that repeats every 60,000 years is behind the scheme of a Doctor



Doom henchman which causes Spider-Man and Doctor Strange to team-up to prevent it. Watch for the appearance for rock group Shrapnel, included because of artist Frank Miller's enjoyment of a Greenwich Village set he saw. Miller did the cover. [9/16]

THE AVENGERS No. 202, December. "This Evil Undying" is by David Michelinie, George Perez and Dan Green, from Jim Shooter's novel. The Avengers and Ulton slug it out in an abandoned steel mill in Pennsylvania. We're not sure who did the cover. [9/16]



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CONAN THE BARBARIAN No. 117, December. "Lair of Matlahkajar" is by Larry Hama, John Buscema and Ernie Chan. Conan is hired to rescue a dethroned ruler from the Wizard's Tower. Buscema did the cover. [9/16]

FANTASY MASTERPIECES No. 13, December. "The Dawn of the Doomsday Man" by Stan Lee, John Buscema and Dan Adkins (from SILVER SURFER #13) and "How Strange My Destiny" by Jim Starlin and Steve Leialoha (from WARLOCK #10) comprise this next-to-last issue. Buscema and Adkins did the cover. [9/16]

THE INCREDIBLE HULK No. 254, December. "Waiting For The U-Foes" is by Bill Mantlo and Sal Buscema. Four no-good fools attempt to recreate the Fantastic Four origin -- and are changed, but not as they expected. Al Milgrom did the cover. [9/16]

MARVEL'S GREATEST COMICS No. 95, December. "The Secret of The Eternals" is reprinted from FANTASTIC FOUR #115, and is by Stan Lee, Archie Goodwin, John Buscema and Joe Sinnott. Plus, from TALES TO ASTONISH #41, Ant-Man in "Prisoner of the Slave World" by Stan Lee, Larry Lieber and Don Heck. John Romita did the cover. [9/16]

MARVEL TALES No. 122, December. "Gwen Stacy Is Alive... And Well?" by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt is reprinted from AMAZING SPIDER-MAN #145. The back-up story is "The Origin of The Incomparable Inhumans" by Stan Lee, Jack Kirby and Joe Sinnott. Gil Kane and John Romita did the cover. [9/16]

POWER MAN No. 66, December. "The Jade Tiger" is by Mary Jo Duffy,

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and Kerry Gammill. Colleen Wing and Misty Knight are captured by The Sabretooth and The Constrictor, and it's up to Power Man and Iron Fist to get them out of it. Bob Layton did the cover. [9/16]

ROM No. 13, December. "Peril of The Plunderer" is by Bill Mantlo and Sal Buscema. Rom must battle The Plunderer and his men while battling his own amnsedia. Plus, Saga of The Space Knights begins, recounting the history of Rom's race before he arrived on Earth. Al Milgrom and Steve Leialoha did the cover. [9/16]

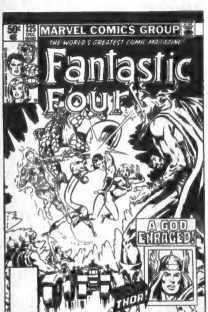
TALES TO ASTONISH No. 13, December. From SUB-MARINER #13 comes "Death, Thou Shalt Die" by Roy Thomas, Marie Severin and Joe Sinnott. The back-up is an inventory new story starring Nighthawk by Naomi Basner and Alan Kupperberg. Severin and Dan Adkins did the cover. [9/16]

X-MEN No. 148, December. "Rage" is by Chris Claremont, John Byrne and

Terry Austin. Nightcrawler meets up with The Wendigo and The Wolverine works out his disagreements with Alpha Flight. Byrne and Austin did the cover. [9/16]

AMAZING ADVENTURES No. 13, December. The last two issues of this title will reprint entire stories; "The Return of the Blob" is reprinted from X-MEN #7 in its entirety and is by Stan Lee, Jack Kirby and Chic Stone. The original cover was by Kirby and Sol Brodsky. [9/23]

BATTLESTAR GALACTICA No. 22, December. "Black Is The Color Of My True Love's Hair" is by Walt Simonson and Klaus Janson. While deciphering Starbuck's key to finding Earth, the crew must find the food pirates who are pilfering from their store. Simonson did the cover. [9/23]



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THE DEFENDERS No. 90, December. "Mind Over Mandrill" is by Ed Hannigan, Don Perlin and Pablo Marcos. Daredevil and The Defenders team-up to defeat the Mandrill. Rich Buckler and Al Milgrom did the cover. [9/23]

FANTASTIC FOUR No. 225, December. "The Blind God's Tears" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. Thor makes a guest appearance as the five attempt to save the life of an ancient viking god. Sienkiewicz and Sinnott did the cover. [9/23]

HOWARD THE DUCK No. 8, November. This issue's stories include: "Duck Man" by Bill Mantlo and Marshall Rogers, a parody of Rogers' BATMAN work; "The Grey Panther" by Mantlo, Gene Colan and Dave Simons; and Street People by Lynn Graeme and Ned Sontag. Plus, a feature called "Audition" which is Dave Sim's version of Howard. Keith Pollard did the cover. [9/23]

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IRON MAN No. 141, December. "The Carribean Connection" is by David Michelinie, John Romita Jr. and Bob Layton. Iron Man battles The Force in The Bahamas, and Justin Hammer returns. Layton did the cover. [9/23]

MARVEL PREMIERE No. 57, December. "The Iron Legion" is by John Wagner, Pat Mills and Dave Gibbons. U.K. Marvel finally gets a featured position in a U.S. title with DOCTOR WHO, based on the BBC-TV production starring Tom Baker. The Doctor travels to an alternate Earth in which ancient Rome has conquered the galaxy. [9/23]

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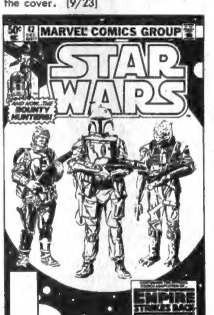
MARVEL SUPER ACTION No. 26, December. From AVENGERS #65 comes "Mightier Than The Sword?" by Roy Thomas, Gene Colan and Sam Grainger. The back-up story is another U.K. HULK story by John Wagner and Dave Gibbons. Colan did the cover. [9/23]

MARVEL TEAM-UP No. 100, December. In this double sized issue there are two separate team-up stories: the first, "Karma," by Chris Claremont, Frank Miller and Bob Wiacek, teams Spider-Man and Fantastic Four against the villainy of Karma; the second is a Storm and Black Panther story by Claremont and John Byrne. Frank Miller and Klaus Janson did the cover. [9/23]

MASTER OF KUNG FU No. 95, December. "The Samisdat Secret" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi and co. make their raid on Samisdat's Island. Plus, the KGB and Synergons. Zeck and Day did the cover. [9/23]

SGT. FURY No. 161, December. From #64 comes "The Peacemonger" by Gary Friedrich, Dick Ayers and John Severin. Severin and Ayers did the cover. [9/23]



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THE SPECTACULAR SPIDER-MAN No. 49, December. "Enter The Smuggler" is by Roger Stern, Jim Mooney and Bruce Patterson. The Smuggler -- an old character with a new name -- returns to bug Spidey. Plus, a three-part WHITE TIGER series begins. Keith Pollard did the cover. [9/23]

STAR WARS No. 42, December. "To Be A Jedi" is by Archie Goodwin, Al Williamson and Carlos Garzon. Besides the fourth part of the EMPIRE STRIKES BACK adaptation, a new back-up sequence is included. Williamson and Garzon did the cover. [9/23]

WHAT IF? No. 24, December. "What If Gwen Stacy Had Lived?" is by Tony Isabella, Gil Kane, Frank Giacoia and others. The story demanded by the populace is finally here. John Romita Jr. and Bob McLeod did the cover. [9/23]

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